

More Anecdotes by Jno. Lynch

THE NEW YORK  
**DRAMATIC  
MIRROR**



**PEARL WHITE**

From copyright photo by Floyd, Photographer

DECEMBER 30, 1914

PRICE TEN CENTS

Watch for the Great "Mirror" Annual, Out Jan. 27



White, N. Y.  
Miriam to her friends: "Watch me walk into the Savoy grill."  
Elsie Ferguson, J. Woodall Birde, Warburton Gamble, Charles  
Cherry and Leslie Palmer in "Outcast"



Lou Tellegen in his interesting im-  
personation of Rene, the Eagle, in  
"Secret Strings"



White, N. Y.  
Mabel Hill, whose engaging personality contributes in no  
small measure to the success of "Dancing Around"



White, N. Y.  
A tense scene in "So Much for  
So Much," in which the sten-  
ographer (Marjorie Rambeau) is  
beginning to suspect the motives  
of her employer (Joseph Kilgour)



Copyright, 1914, by Chas. Frohman.  
Diana is becoming interested in Captain Furness. Leslie Faber and Alexandra Carlisle in "Driven"



Ina Claire, who, fresh from triumphs abroad, is charming  
audiences in "Lady Luxury"

## A GLIMPSE AT THE PASSING SHOW





# THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879

VOLUME LXXII

NEW YORK, WEDNESDAY, DECEMBER 30, 1914

No. 1880



## YESTERDAY: AND THE DAY BEFORE

By JNO. LYNCH

**I**S Richard Mansfield already to be classed as an old-time actor? I presume that the present generation would so speak of him, although, to me, he seems decidedly modern. But, modern or ancient, I knew Mansfield well and liked him exceedingly. I speak now of the man, not the actor. I am going to be perfectly frank—as an actor I did not think him extraordinary. His "Henry V." was anything but good; his "Ivan, the Terrible" was fittingly named; and as for his "Brutus"—well, I do not like to think about it. And, for all this, he must himself be held largely blamable. The fault was chiefly his own. He was wonderfully gifted. Nature had given him marked intelligence, a fine presence and a wonderfully beautiful voice—indeed, strange as it may seem, I think that his voice was too beautiful. So perfect an organ it was, and so completely did he have it under his control, that he was forever doing tricks with it. Perhaps his early musical training had something to do with this. Perhaps the fact that his mother was one of the world's greatest voice teachers gave him a fondness and an appreciation of vocal display not shared by even his greatest admirers. Whatever the cause I know that it always annoyed me exceedingly to hear him running his lines up and down the scale and I could not but regard it as a fault unworthy of a man of his superb mental equipment. This and his querulousness must always detract somewhat from his fame. It is hard to pardon a man for being irascible with women; it is impossible to forgive him for singing Shakespeare and Ibsen.

I feel more than a little ashamed of myself for having said these disagreeable things about the actor when of the man I was so very fond. And he well deserved any man's affection. Away from the vexations of his hard trade and in the society of his friends he shone forth in truly brilliant colors. He had a rare faculty for friendship. Although in most ways the very antithesis of a man like John McCullough, in sheer loveliness they had much in common. There was an immense amount of boyishness about Mansfield, and as for fun—he was full of it. A joke was a splendid thing to him and to hear him tell a story was a liberal education. He seemed to know everything and he really could do anything—except save money; and that he never had the slightest desire to do. I shall never forget one evening when Mansfield had gone to a certain small city, which shall be nameless, to open a new theater. The playhouse was owned by the leading furniture merchant of the town and his name appeared conspicuously on the programme, on the curtain and every place about the house.

Of course, Mansfield always carried all his own scenery and furniture, but on this unfortunate occasion a certain large chair, used only in the last act, turned up missing, and it became necessary to supply the lack. The local property-man was dis-

patched on this mission and he went, of course, to the establishment of his employer, the owner of the theater. This worthy, wishing to display his latest novelty, and blind with the blindness of ignorance to the anachronism, sent over an abomination called "a musical chair"—a horror of ingenuity which gave forth a tune whenever it was sat upon.

The play was "Brummell." Whatever may be thought of Mansfield's portrayal of some of his roles, it must be admitted that in this part his interpretation approached, if, indeed, it did not attain, perfection. You will remember that the last act takes place in a garret in some place in France. The poor old Beau, cast aside by his sovereign on account of his flippant allusions to that gentleman's waist-line, is dying in misery and neglect. Sick, poor and forgotten, with mind and body shattered, he at last sees about him the faces of those who formerly fawned upon him for his favor. With a flash of his old-time assurance and impudence he greets each fair-weather friend with some cutting, sarcastic jibe. But the sands of life are running too low, the grim destroyer stands too close at hand; and Brummell, overcome by weakness, sinks slowly upon his seat and dies as the curtain falls.

The fatal chair was there, draped with a shabby covering to match the garret surroundings. Mansfield spoke the lines as only he could speak them. He really was superb in the part. His enactment of the broken man vainly making a struggle to retain one spark of life was masterly. One could almost see his eyes glaze, his cheeks pale. He gasped for breath, he tried to launch one more shaft of derisive wit, one more cutting sneer. But his lips would not answer to his will, his strength was gone; and with a murmur, half sob, half jeer, he slowly sank into his chair—and the chair struck up "Little Annie Rooney."

Imagine it! Did you ever hear of such a climax? The applause was tumultuous, but the curtain did not rise. If it had been glued down it could not have more rigidly kept its position. And Mansfield? Was he living up to his reputation, tearing a passion to tatters, throwing things at his actors and trying to murder stage hands? Not a bit of it. He was howling with glee. Seated on that awful chair, which still gave forth its unending tune, he was going into gale after gale of wild, uncontrollable laughter.

Believe me when I tell you that a man who could laugh like that at such a moment could not be a bad fellow nor an altogether cross fellow. For in him survived much of the glorious joyousness of childhood.

I have never forgotten a story Stetson told me about Joseph Jefferson. Anyone who knew that talented comedian, realized that he was devoted to his own age and order. His admiration for and be-

lief in the ability of youth was not excessive, to put it mildly.

It seems that something took Stetson to Memphis, Tenn. In looking over the hotel register, he saw Jefferson's name, and sent a card up to the actor's room. He was at once invited to come upstairs. On entering the room, Stetson was shocked to find Jefferson in bed, suffering with a severe cold, and looking very badly indeed. Stetson at once urged him to have a doctor.

"I don't like these hotel doctors," the old gentleman declared. "They're a pack of frauds. I don't trust them."

Now, it so happened that Stetson knew a doctor in Memphis, and after a good deal of argument he persuaded Jefferson to permit him to send for this man. But when the doctor arrived, it soon became apparent that the patient did not regard him with any great favor. The man of medicine was young. Nothing further was needed to prejudice Jefferson against him. He answered all the questions put to him in monosyllables, eyed the young man with disfavor, and when he was told that he must remain in bed and permit his son to play his part that night, emitted a sound not unlike a hiss. The doctor finally left, promising to return about dinner time. Stetson shortly followed him, having some business to attend to, and thinking it would be wise for him to get through with it and be on hand to uphold the doctor during his second visit. But something delayed the manager. It was after seven o'clock when he again reached the hotel, and he was astonished to learn that Jefferson had gone to the theater. Reproaching himself for his tardiness, he hurried there after him, only to find the object of his solicitude seated in his dressing-room, fully dressed for *Albion*, but with an expression of countenance more appropriate for *Hamlet* or *King Lear*. But the atmosphere of gloom hanging about the place did not daunt John. He had come to protest, and protest he did.

"You are making a great mistake, Mr. Jefferson," he burst out. "Surely the doctor does not approve of this. What did he say? Did he return as he promised?"

The dean of the American stage was not used to being cross-questioned. He did not like it at all. His bright little eyes struck fire, and his face, which he has himself described as being of the nut-cracker variety, fairly blazed with indignation.

"Doctor!" he snapped out. "Call that little whippersnapper a doctor! Return? Of course he returned! Couldn't keep him away! He came back to the hotel and sent up his card, and I sent down word to him that Mr. Jefferson was entirely too sick to see him!"

"By George!" Stetson exclaimed, when he told me this yarn, "I don't believe any doctor ever had such a message sent to him before. I give you my word, I haven't had the courage to look that man in the counterpane from that day to this!"



## MADAME CRITIC

THIS playgoing life is an interesting, if not a gay, one. The managers and authors and actors mix things up so that one never knows exactly what one will see at any performance. There is always that delightful uncertainty about new plays which surpasses all the Christmas mornings that ever dawned after we made sure that Santa Claus was really the person some disillusioned youngsters whispered he was. Last week was notable for two openings of exceptional attraction and widely separated location. The Bandbox, our newest theater with a humanitarian purpose, lured us across Third Avenue to those strange precincts as foreign to the Broadway intelligence as the fastnesses of Weehawken-across-the-Hudson. There was the elevated instead of the river, as a dividing line which Adolph Phillips vainly strove to eliminate. The novelty of approach to the Bandbox gave us all something to think and talk about. Events come so swiftly on the theatrical calendar these days that I knew nothing about the nature of the play to be produced. All I did know was that there was to be an invitation to dress rehearsal—that was sufficient. The press agent had done his work admirably, however, as I discovered on arrival at the portals of the Bandbox, for a first glimpse of the lobby caused me to fancy I had made a mistake—the perfect evening dress of those connected with the production, their immaculate white gloves—I cannot recall having seen whiter at any exclusive function nearer home—the beautiful gowns of the arriving patrons who stepped from limousines made me suspect that something more than a mere drama was to be presented.

And this surmise was correct. "Poor Little Thing," as Jerome K. Jerome's translation from the French was called, quickly convinced me that a movement was on foot to give the people something which they, on mass, might not want, but something distinctly worth while, and a worthy endeavor to improve the public taste. If succeeding audiences might be composed of the units which made for distinction at the dress rehearsal, playgoing would be a delight. Alas! I fear the drama uplift is still only a beautiful dream of minds which snobbishly refuse to rotate in the same groove with that of the tired business man. I do hope the Bandbox will find its clientele of refined tastes. It has a splendid start with the promised support of people of social prominence. The play itself was so absolutely clean that I had the feeling of one who has commuted to the refreshing quiet and charm of the country after a day in the city's roar.

One jarring note puzzled me. Who was the young man with the broken or bruised nose which was decorated with a strip of white court plaster which extended almost from ear to ear? He sat conspicuously forward in an upper stage box and didn't mind at all that he was distracting attention from the play by causing everyone to remark: "I wonder how he got it?"

Then came "The Song of Songs."

There was another distinguished audience present. Some were there out of curiosity, hoping that the play would be as wicked as some people were saying it would be, and that they would be among the fortunate few able to speak from personal experience as to its naughtiness before the police stepped in and cut out the objectionable portions.

Still others there were who had read Sudermann's beautiful, though daring, book, and who wanted to see how well it might be presented in dramatic form. The majority of the readers agreed that it was almost impossible to dramatize the story, but Mr. Sheldon showed them that they were entirely mistaken, only he galloped rough-shod over all of Sudermann's idealism and gave us for the most part the common, sordid and vulgar.

Sheldon's "Song of Songs" is the most audacious dramatization I have ever seen—audacious because of the dramatist's brutality to the author. Mr. Sheldon slashed about him right and left, reddening the water like a harpooned porpoise. Those who had read the story were greatly shocked when the first act revealed Lily in a Boardwalk shop in Atlantic City—at least it was called a shop, for decency's sake. I suppose, in order to meet any objections on the part of the police. The two women who figured in the place gave the play a sort of House of

Bondage atmosphere. And Lily, with her East Side accent: All so unromantic and common place. It was a cheap, coarse start, and Sheldon's Lily seemed entirely too angelic for such an accent and surroundings.

As the play went on it improved, and one could trace its relation to the story, though Mr. Sheldon's reason for laying the scene in New York, instead of leaving it in Germany, is difficult to understand. The very change cast out the romance and imagination and gave us disagreeable conditions made familiar by some of our own playwrights who have offered us every shade of domestic brutality and triangularity set in apartments and houses located in every possible section of New York City and State.

If one had not read Sudermann's story, "The



IRENE FENWICK AS LILY KARDOR, ERNEST GLENDINNING AS STEPHEN BENNETT, IN AN INTERESTING SCENE FROM "THE SONG OF SONGS."

"Song of Songs" would be accepted as a tale of the bright lights, much on the order of "The Easiest Way." There is no doubt that it will be at the Eltinge for a long run, for with all its vulgarity the magnificent acting by the finest cast we have been given for a long time lifts the play up and on. Fancy a cast when the most insignificant role is played by a real actor. Such is "The Song of Songs."

Irene Fenwick opened their eyes, too. I have watched her short career with much interest and believed that she would some day show us what she could do—only she did so much quicker than we thought. It has been hard work for her, and each season has marked an advancement until, as Lily, she got right into our hearts as firmly as ever did Camille, and I believe she will stay there, for she is young and very ambitious. Just a short time ago she was a pretty chorus girl who didn't seem to have a thought in her head except to be sweet and pretty and wear the beautiful clothes lavished upon her by a rich and adoring husband. Then she decided to try to act—much to the general surprise—and she persisted and won out. As Lily she looks like the child she is supposed to be in the opening act and in the emotional scenes displays the power of an experienced actress.

Sharing the honors with Miss Fenwick was Cyril Keightley.

I wish you all might have been present on the opening night to hear the applause which greeted him at the end of his big scene in the third act. I did not observe any big heads applauding either. No, they were very refined hands—but the noise they made could never have been inspired by anything

but sincere appreciation for the actor's art. That sound must have been music to Mr. Keightley's ears, for it is so seldom heard on opening nights.

I felt glad with him in realizing that his art was appreciated and he might have the satisfaction of knowing that he had not been obliged to make a monkey of himself in order to win his place in the Broadway sun. It was after this that Miss Fenwick won her triumph, which was all the more remarkable because she was obliged to go Mr. Keightley one better—but she did it. Then there was dear, old Tom Wise. For the first time in my life I almost hated him, so well did he play the boy's Uncle who deliberately tricked poor Lily into displaying her underworld familiarity with naughty stories, dances and drinks. I decided he was a brute when he left the poor child to be sent home by the waiters, while he departed pleased with the fact that he had shown her up in her true colors to the youth who loved her. In a measure he redeemed himself by his kindness to Lily in the last act, but not entirely to my way of thinking. John Mason and Dorothy Donnelly played small parts as though they were great ones.

There were a number of well-known actors and actresses present and they were enthusiastic in their praise of the acting. When someone protested that Sheldon's play was not Sudermann's, Alice Kauser remembered that Sheldon's play was merely suggested by Sudermann's story, and Julia Opp agreed with her that each was fine in its own light. Miss Opp applauded until I thought she would split her gloves and she didn't pretend to keep back the tears when the old Uncle left Lily prone on the floor at the close of the supper scene, which by the way was laid in a private dining-room in the Beaux Arts. After this I fancy private dining rooms in that particular place will be in great demand for those wishing a hilarious time. I didn't know it could be done. But what a mean thing for a chief waiter to do—I mean, when he gave away Lily's gay past and present to the curious old Uncle. I didn't believe it could happen at the Beaux Arts, or any similar place. Waiters are not so confidential as all that concerning such stray patrons as Lily was supposed to be. But, then, some poetic license was necessary, I suppose, only it's tough on such waiters who pride themselves on the fineness of their discretion.

Mr. John Drew, who is resting during Christmas week and incidentally hoping that Santa Claus will bring him a good play, was much interested, although he didn't approve of the play as a page from New York life. He thought the scene should have been kept in Europe because such events were more likely to have occurred there.

Between acts the men passed silently into the lobby while the ladies were left to ponder.

"Could such a supper scene happen right here in New York?" innocently inquired one little woman of her escort.

"You mustn't believe all you see," he answered. "I never do."

MADAME CRITIC.

### MARGARET ANGLIN ON SCANDAL

In the course of Margaret Anglin's recent engagement in Boston Nov 30 in "Lady Windermere's Fan" she received the following note from a man who had attended the performance:

"Being a student of epigrams, I do not like to meet one that I cannot understand. You are uttering nightly the following Oscar Wilde epigram, 'Scandal is gossip made tedious by morality.' Do you, or rather did Wilde, know what he was talking about?"

Miss Anglin immediately took her trusty secretary in hand, and replied as follows:

"Being a student of epigrams, you will, of course, know that they are the salt of conversation, and the maximum of truth may be conveyed with the minimum of effort when the epigrammatic form is used. The particular line to which you refer is more of a truism than an epigram. Gossip is harmless flirtation with the affairs of other people; but directly we moralize upon the relations of others we become scandal-mongers."

"While we flirt with the affairs we are part and parcel of them—we never scandalize ourselves—but directly we take ourselves away from them, and still talk about them, we are moralizing and talking scandal. Bad morals show bad taste, and gossip becomes scandal when the speaker arrogates to himself superiority. Wilde could not stand a bore, and thought gossips usually amusing. Scandal-mongers are invariably dull, as gossip is whispered for amusement, and scandal murmured for spite."



## Personal

**DUNBAR**—Janet Dunbar, who gives such a splendid performance of the leading role in "Poor Little Thing" at the Bandbox Theater, is a native of Kansas City. The foundation of her dramatic training was laid in the Dillenbeck School of Oratory in Kansas City and the American Academy of Dramatic Art in New York. After graduating from dramatic school she joined a stock company at Richmond, Va. where she attracted enough attention to get an en-



WALLS, N. Y.

MISS JANET DUNBAR

Who is Appearing in the Leading Role in the Bandbox Theater's Opening Production, "Poor Little Thing."

agement with "The Witching Hour." After appearing in this play she became identified with the Belasco forces, playing leading roles with David Warfield in "The Music Master" and "The Return of Peter Grimm."

**FORSTH**—Cecil Forst, the English composer, arrived in New York last week for the purpose of meeting the American musicians with whose work he is familiar. He intends to remain on this side six months, during which he will deliver a course of lectures at Harvard. Mr. Forst is a graduate of Edinburgh University and of the Royal College of Music in London. Mr. Forst is, perhaps, better known in this country as a writer upon musical subjects than as composer. He is the author of "Music and Nationalism—a study of English Opera."

**HILL**—Those who witnessed "The Honeymoon Express" at the Winter Garden will recall the number "My Yellow Jacket Girl" which Al. Johnson sang to a little girl, who, impersonating a Chinese maid, sat at his feet. The girl was Mabel Hill, and so piquant and refreshing was the charm of her personality that the song was indeed one of the best features of the entertainment. New York wondered about the identity of the little artiste, and yet Miss Hill had been associated with the stage since she was five years old. She made her debut as little Eva in "Uncle Tom's Cabin," and played the famous child role until she outgrew the part. Miss Hill then became identified with the Gertrude Hoffman Ballet, and when Miss Hoffman's organization formed a part of the Winter Garden production, "From Broadway to Paris," she took Madame Lopokova's part in the Russian Ballet after the dancing star had left the company. Since then Miss Hill has appeared in "Oh, I Say!" "The Passing Show of 1913," "The Belle of Bond Street." At present she is playing in "Dancing Around."

**KLEIN**—Charles Klein, who has been in this country since his play, "The Money Makers," was produced at the Booth Theater early in the season, sailed for his home in England, Dec. 23. Mr. Klein is taking large supply of clothing and foodstuffs for Belgian refugees.

**WHITE**—Our cover this week shows the girl known to photoplay patrons all over the world, the heroine of "The Perils of Pauline" serial, just completed, and "The Exploits of Elaine" about to begin. The Pathe Company and the Hearst newspapers have together given demure, daring Pearl White advertising that could easily have cost a million dollars.

Miss White has been smiling from picture screens for many years now and has a personal following that probably ranks her among the three most popular screen stars. She stands alone in her willingness to take reckless chances to secure the thrills so necessary in motion pictures.

## FIRST THEATERS IN AMERICA

Interesting Letter from Col. T. Allston Brown on Early Plays and Players

WEST PHILADELPHIA, Nov. 14, 1914.

Editor DRAMATIC MIRROR:

SIR.—In a late issue of THE MIRROR you stated that the American Theater was opened one hundred and sixty-two years ago, with the "Merchant of Venice," at Williamsburgh, Va. [The statement was from an exchange, and not by THE MIRROR.—Editor THE MIRROR.] This was wrong, for as early as 1732 a playhouse was in existence in Charleston, S. C. Anthony Aston, otherwise known as Mat Medley, lawyer, poet, soldier and actor, was the player. In September, 1732, he with a company of professional actors fitted up a large room in the upper part of a building near the junction of Pearl Street and Maiden Lane, New York. They put in a platform stage and raised seats capable of seating about 400 people. They gave performances three times a week. Hallam did not open at Williamsburgh until September 15, 1732.

Remarkable as were the men and women of that day, the stage costumes they assumed were still more so. Not the slightest regard, it is stated, was paid by the players to the proprieties of the play so far as dress was concerned. They assumed whatever was most convenient. Garrick, it is stated, played Hamlet in a bob-tailed coat and knee breeches, with other articles of costume that would now render an actor of that part ridiculous.

The building was oblong. The benches were one above the other, well fixed against the side walls. The aristocrats were given chairs upon the stage. The centre of the floor was without seats. The "chandelier" was a row of tallow candles. The stage was erected in an alcove at one end. Three or four wooden frames on each side formed the wings; a painted curtain in the background was the scenery, and some blue paper hung from the ceiling represented the sky. The play began at 2 P.M., and terminated at 4.

The oldest theater on the American continent is in Mexico City and is called the Teatro Principal. It opened in 1721. The next oldest standing is the Walnut Street Theater, Philadelphia, erected in 1808, but it was not until the following February that the first performance was given. It has been remodeled and rebuilt several times during the past 100 years. The old Savannah Theater built in 1818 was destroyed by fire September 21, 1906. The old South-west Theater, Philadelphia, was built in 1776. "Androboros," a farce in three acts by Robert W. Hunter, was the first American play. "The Prince of Parthia," written by Thomas Godfrey, was the first serious play written by an American.

COLONEL T. ALLSTON BROWN.

## STAGE ANECDOTES

It was the idea of the young woman press agent, who was engaged to exploit the recent Shakespeare Anniversary Celebration in New York, to have George Bernard Shaw on the committee in charge. So she wrote to the distinguished satirist for permission to use his name. His reply so aroused her indignation that she thrust it at once into her trash basket; and there it would have remained had not an assistant rescued it. The letter read: "Why in the devil should I celebrate Shakespeare's birthday when I don't even celebrate my own?"

E. H. Sothern derived much gratification from the feeling that he was the "little father" of his company of players, and lost no opportunity to demonstrate his solicitude for them. When they were called upon at one time to give a performance at the Berkeley Theater in California, he feared that acting in the open air would subject them to colds, inflammations and the like. So, as his automobile approached the theater, he stopped at a chemist's shop and purchased, for each member of his company, one chest-protector.

P. J. Kelly is an actor who has long been with E. H. Sothern. He has done considerable writing of stories and plays, and his distinguished chief makes the pursuit a source of much fun at his expense. Toward the close of the past season, Sothern stood in the wings, in full regalia of costume and make-up, gravely surveying his company, assembled to go on the stage at the rise of the curtain. "Ladies and gentlemen," said Sothern without changing his posture, "this is to inform you that Mr. P. J. Kelly is rapidly bringing to completion his newest book. The title is, 'My Eight Years With Sothern,' or War is Hell."

## POPULAR MANAGERS

In 1890 Gus, George and Peter Sun after a couple of years as performers decided to launch into the circus business for themselves. They gave their first performance in a small fifty-foot round top in Toledo, Ohio. One box car leased for the season from the C. & D. R. R. carried their whole outfit. Next season they enlarged the show and made it a wagon affair. Now it is a full-fledged R. R. circus and one of the most prosperous of the smaller tented aggregations in America. In 1905 Gus Sun sold his interests to his brothers and opened what is known

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GUS SUN.

Managing Director, The New Sun, Alhambra-Columbia Theater, Springfield, Ohio

as a storeroom show in Springfield, Ohio. At first he was his own janitor, billposter, press agent and stage crew while his wife sold tickets and looked after the front of the house.

To-day Gus Sun is one of Springfield's leading and substantial citizens with a beautiful \$85,000 home, owns the Sun building, in which is the Alhambra; he also owns The New Sun Theater building and is a stockholder in banks and manufacturing enterprises and the proprietor of one of the largest book-exchanges in the world providing attractions for popular priced vaudeville theaters. Over two hundred houses of this kind are cared for from his offices and over two thousand acts are carried on his books, receiving a yearly aggregate in salaries close to \$1,000,000. Besides this, he owns nine theaters in other towns and a printing plant in Springfield. With all his success Gus Sun to-day declares that above everything on earth he is proudest of his dear old mother and her long years of self-sacrifice and motherly devotion to her family and his own interesting family.

## PLAYER FOLK PHILOSOPHY

"The trouble with being absent-minded," laments Lillian Kingsbury, "is that you do not forget the things you wish to forget."

"The principal trouble with private theatricals," warns pretty Marguerite Skirvin, "is that they are generally given to the public."

"It does little good to hold the key to a situation," ruminates Bertha Mann, "if the fellow before you has picked the lock."

"Every actress is willing to play a small part—the first time," is a trite observation of Rhoda Barnford.

"The happy actress is not the one with the best part, but the one who makes the best of a part," Suzanne Jackson insists.

"Perhaps the most needless of all worries," insists Hilda Englund, "is that the public will not accord us the proper credit."

"Opportunity never made an actor who did not appreciate the value of opportunity," is the sage and stage observation of Rupert Harvey.

"The hardest job ever cut out for a man," Gilbert White insists, "is to convince a farmer that actors and artists earn the money they are supposed to receive."

"A sure road to popularity," wisely observes Whitford Kane, "is to tell an actress who is forty that she doesn't look thirty, and look as if you meant it."



ESTABLISHED JANUARY 4, 1879

# THE NEW YORK DRAMATIC MIRROR

1493-1505 BROADWAY, NEW YORK

Telephone—Bryant 6360-8361. Registered Cable Address—"Dramirror"

Published Every Wednesday in New York. Entered at the Post Office as Second Class Matter

THE DRAMATIC MIRROR COMPANY

FREDERICK F. SCHRAEDER,  
President and EditorLYMAN O. FISKE,  
Secretary and Manager

## SUBSCRIPTIONS

One year, \$2.50; six months, \$1.25; three months, 65c. Foreign subscription, one year, \$4.00; Canadian, \$3.50, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall Co., Carlton and Regent Streets, and Dav's Agency, 17 Green Street, Charing Cross Road, Australasia News Co., Sydney and Melbourne, Australia. The Trade supplied by all News Companies.

## ADVERTISEMENTS

Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

## SMALL THEATER PROBLEMS

THE attempt has been made in an untasteful way to create interest in two more small theaters—the Punch and Judy and the Bandbox.

In both the cardinal idea is the establishment of a high-grade stock company appearing in original plays.

The idea is excellent. We are not, however, quite sure whether the policy is being rightly attacked. It seems to us that less reliance should be placed on the success of one play.

Past experience has shown that such ventures often fail because the first play chosen happens to fail of expectations. The monetary returns are not sufficient to prolong the venture. Contrariwise, if the first play proves a success, the playhouse promptly loses its identity as a stock theater and enrolls itself among the list of regular playhouses. Its original object is quite forgotten.

The Punch and Judy opened with a quaint little drama, "The Marriage of Columbine," which one need not have hesitated to recommend to a certain class of playgoers who do not judge every drama by the "punch" in the third act. The play did not attract, and the theater closed its doors until another play can be made ready to take its place.

The Bandbox is presenting a delightful comedy now, whose life is pre-limited to four weeks. It should appeal to a large class of playgoers who enjoy a dainty comedy admirably played; but if this should not prove to be the case—if the public should stay away—the now enthusiastic Play Actors who are back of the venture would sustain serious losses, not to speak of the discouragement that would pall their venturesome spirits.

Both theaters might profit by conferring with Director CHRISTIANS, of the splendid Irving Place Theater, in regard to the manner in which that artistic manager operates his stock company. There a play is not given a pre-determined lease. If it does not please it is promptly succeeded by another; but even if it realizes the highest expectations it has to make way at intervals for old favorites, or a drama of an alternate character, in order to keep audiences of various tastes and preferences going to the theater regularly.

A farce may have a successful run, but SCHILLER may not be entirely neglected. Something different is given at

matinees, or during the holidays. One play is always in rehearsal while another is having its regular turn.

Local conditions have something to do with it. New York is so populous that a successful play is sure of a season or more. Few managers have the courage to interrupt the run of a successful play. But this should be true only of a theater that does not advertise a stock company.

Some day a stock manager will take the step and come out with an announcement that on Monday, Tuesday and Friday one play will be produced, and on Wednesday, Thursday and Saturday another play—perhaps a play already tried—will be the attraction. The basic idea of this policy is to give variety and not stake everything on one card.

At the outset there may be some difficulties to overcome, some slight sacrifices to make; but the advantage in view is to assure the theater of a permanent following, which is impossible as long as there is no inducement for a playgoer to return to that particular playhouse for six months or a year while a more or less popular play is rounding out its career.

Once get people in the habit of going to a certain theater two or three times a month—popular prices being understood—and that theater is pretty sure of establishing a patronage which can be reasonably relied upon as an asset.

## HOLD UP BY DEADHEADS

It is an unusual story that drifts this way from Salt Lake City. An association of citizens is forming which will "demand"—not request—of theatrical managers in the City of the Saints that they admit playgoers free of price. The basis of the "hold up" is that the present will be a hard Winter, not in the weather prophet sense, but for business, and that managers should assist in lifting the depression by adopting a dead-head system that will apply to all who want recreation.

No credence would attach to such a story if the proposition had not been seriously considered by Manager PYRRA, of the Salt Lake Theater. His consideration is not favorable, of course, but he is reported as saying that the story is "lamentably true." He admits that "no one in Salt Lake is making any money in the theatrical business," but he insists that he will not yield to the

demand, and will continue to "give the public the worth of its money." He concludes that it is only "a question of time when theaters must sick on a steady deadhead diet."

If conditions have come to this in Salt Lake, the managers who have indulged the habit of "papering" their houses are to blame. There is no more reason for a theatrical manager giving seats indiscriminately than there is for a butcher to give meats to everybody. If it be true that Salt Lake has an association for the extension of the dead-head system, the association should "go the whole hog"—the situation warrants the slang—and "demand" that merchants offer their stocks gratuitously, and that bankers invite the public to deplete their vaults. A "demand" for deadhead tickets is closely allied to a practice that used to be quite common in the Far West by the knights of the road who "demanded" travelers to hand out their coin.

There will be hard times in any community that won't pay its way.

## "THE MIRROR" GIVES THANKS

THE DRAMATIC MIRROR desires to acknowledge Christmas greetings from the following professionals, with a hearty assurance that their good wishes are cordially reciprocated:

Mr. and Mrs. Beirime	W. H. McGowan
Lillian Lawrence	Sam Albertus
Mr. and Mrs. Thurlow	John Perry
Borgon	Anne Hoffinger
Low Fields	Wm. Bartlett Reynolds
Mr. and Mrs. Dustin	Wm. Bartlett Reynolds
Parsons	Lila Leish
Miss Mary Aquith	Jack Simmons
Mr. and Mrs. Frank	McCormick and Hense
Cabot	Leonora Bradley
Miss Ottilie Humeith	Mr. and Mrs. Geo. All-
Mr. Howard Kyle	son
Mr. and Mrs. Wm. L. Frank	Frank E. Morris
Abington	Julia Blane
Miss Helena Frederick	Andrew MacKnight
Mr. and Mrs. Robert	Winifred St. Claire
Stuart	Madeline Gordie
Miss Bertha Kallach	Marjorie Miller
Wendell Phillips Dodge	Alice Kauer
Henry Mortimer	Maude Pealy
Miss Helen Haskell	Miss Ida Cairns
W. S. ("Billy") Can-	Miss Cecilia Wright
ning	Miss Grace La Rue
Miss Molise E. Cam-	Mr. Harry Burdett
plon	Mr. Alf. T. Wilton
Miss Zelle Davenport	Miss Mae Forcey
Charles Terrie	Miss Maden Voe
Helen Perry Hardy	and Mrs. Robt. T.
Doris Hardy	Hansen
Wendwood Newell	Miss Ruth Rose
Amey Lee	Miss Lora Lieb
Mr. and Mrs. Fred G. M.	Miss Laura Whitman
Andrews	Miss Maude Leone

## BOSTON MUSEUM MEMORIES

Editor DRAMATIC MIRROR:

Sir.—We had here, in Boston, at one time a theater that was known all over the United States; a theater upon whose stage appeared some of the greatest actors and actresses the world has produced and, sad to relate, that theater is no more. It having been torn down several years ago, and what is sadder still, there is not even a tablet to tell the passer-by that on this spot once stood one of the greatest theaters of the world. I speak of that dearly beloved Old Boston Museum, the theater in which dear old William Warren and Mrs. Vincent acted so long; the theater upon whose stage acted Booth, Barrett, Janenschek, and hundreds of others, the theater where beautiful Annie Clark spent so many years as the leading lady of the stock company, a record, which I feel sure in saying, has never been equaled by any leading lady of a stock organization here in Boston, unless by Miss Lillian Lawrence who spent many years at the head of the Castle Square Stock.

There are to-day in the theatrical profession hundreds who can look back with pride to the days when they were members of the famous stock organization that held forth at the Old Museum. A few of the well-known actors and actresses that come to my mind, who were formerly members, are Viola Allen, John Mason, George W. Wilson, Charles Barron, Mary Hampton, Fanny Addison Pitt, and Kate Ryan. It certainly seems a great pity that the spot, where once stood that famous building, remains unmarked as the years go on.

Very truly yours,

FREDERICK J. KELLY.

(A non-professional).

ROXBURY, MASS., Dec. 21.

## PRAISE FOR "THE MIRROR"

Editor DRAMATIC MIRROR:

Sir.—I have read all the theatrical dailies, weeklies, and monthlies for the last several years, and I have concluded that THE MIRROR gives more news, accurate news, and covers the theatrical situation better than any of the theatrical publications. I expect to never be without it again. Please enter my name for six months, beginning Jan. 15, 1915, for which I enclose.

Very truly,

DENISON CLIFT.

1335 Washington Street, San Francisco, Cal.

## JOHN T. LLOYD VERY ILL

Friends are trying to reach Mr. Evans Lloyd with the news that his son, John T. Lloyd, is critically ill in Cleveland Hospital.

## EDITOR'S LETTER BOX

(Correspondents asking for private addresses of players will be ignored. Their personal addresses can be found by looking up the copyright with which they are copyrighted under "Dates Ahead." Letters addressed to editors whose addresses are not known to the writers, will be advertised in THE MIRROR's letter-box or forwarded to their private addresses if on file in THE MIRROR office. No questions answered by mail.)

SUNSHINE, Washington, D. C.—Watch "Dates Ahead" in THE MIRROR.

"S. M. S." Ohio.—We cannot inform you at which hospital Miss (Fay) Courtney received treatment.

HOUMA DAW.—Cannot enlighten you as to the present whereabouts of Blanche Chapman, Ivan Drew, or Wilson Reynolds.

M. W. LOWELL, Boston, Mass.—We are unable to inform you as to the nature of Mr. Melrose's illness.

"TACOMA READER."—The sketch of which you speak is a peace playlet. It has not reached New York, and we therefore have no review of it. Watch the vaudeville department.

HENRIETTA LEONARD, Buffalo, N. Y.—Florence Tempest, who, by the way, is now known as Florence Tempest, is in vaudeville. Evelyn Nesbit appeared last week in East Philadelphia. It is quite probable that she will play in Buffalo. She appears in vaudeville, yes.

F. FREDRICK, New York.—"Dick Whittington" did not arrive in New York. In "The Paradise of Mahomet," Bernice Mereson appeared in the role of Vanika. Whether or not she played in "Dick Whittington" during its Boston engagement I cannot absolutely inform you, but I do not think that she did.

"PACIFIC COAST READER."—In 1899-1900, Henrietta Crossman as Kate Shipley toured the country with "One of Our Girls." We have no record of the cast as presented by Miss Crossman. Yes, she is in vaudeville, playing a sketch written by her husband, Maurice Campbell. Her vehicle last season was a sketch known as "One Word," wherein the two characters carry out a conversation, using but one word as a sentence. Last week Miss Crossman appeared in Memphis, Tenn., under the management of the Orpheum Circuit. The weekly whereabouts of Miss Crossman you can find under the column headed "Vaudeville Dates," published every week in THE MIRROR.

"A RACONTEUR," Richmond, Va.—"The Christian" was first produced in New York at the Knickerbocker Theater, Oct. 10, 1906. The play is in a prologue and four acts, written by Hall Caine. The cast upon the opening night as seen by New Yorkers was comprised of Edward J. Morgan as the Honorable John Storm, R. I. Dillon as Father Lampligh, George Woodward as Archdeacon Wealthy, C. G. Craig as Lord Storm, John Mason as Henric Drake, Jameson Lee Finney as Lord Robert Ure, Myron Calice as the "Faro" King, Edgar Norton as the manager, Frank J. Keenan as Brother Paul, Guy Nichols as Parson Quayle, Mrs. Georgia Dickson as Mrs. Calender, Ethel Mariow as Polly Love, Carrie Merriam as Betty, Perdita Hudspeth as Nettie, Bessie Dunn as Letty, Edith Merriam as Lisa, and Viola Allen as Glory Quayle. Space forbids a more detailed account.

A CONSTANT READER, Boston, Mass.—"Sherlock Holmes," a melodrama in four acts, by William Gillette and A. Conan Doyle, received its first presentation in New York city at the Garrick Theater, Nov. 6, 1899, with the following cast: William Gillette as Sherlock Holmes, Bruce McRae as Doctor Watson, Heuben Fox as John Forman, Harold Heaton as Sir Edward Leighton, Alfred B. Howard as Count von Stahlburg, George Wessells as Professor Moriarty, Ralph Delmore as James Larabee, George Honey as Sidney Prince, Henry Herrman as Alfred Bamick, Thomas McGrath as Jim Craigie, Elwyn Eaton as Thomas Leary, Julius Waynes as Lightfoot McTague, Henry B. Chandler as John, Goldene Powell as Parsons, Henry McArdle as Billy, Katherine Florence as Alice Faulkner, Jane Thomas as Mrs. Faulkner, Judith Berolde as Madge Larabee, Hilda Englund as Theresa, and Kate Ten Ryck as Mrs. Smedley. The play was modeled upon the famous character, Sherlock Holmes, invented by A. Conan Doyle, though the play's plot was not drawn from any particular story. In New York the play enjoyed a lengthy run. The play has been translated into six languages, including Dutch, Russian, Austrian, Danish, Finnish, and English. At one period, five individual companies of the play toured England at the same time.



## ON THE RIALTO

## "THE MIRROR'S" JINGLER

"Pass the profane!" asked Stormer of the Box-man, with a greet.  
 "Out, Monsieur, sure I'll pass you—When I meet you in the street."  
 —The Jingle Boy.

All on account of the war: Horatio: What be, there, does the Ghost meander to-night?

Bernardo: Methinks, your Philohighness, that he hath betaken himself to an aeroplane, as he is out of sight.

"Mayhap he may have submarined himself."

"Ay, or taken to the trench."

"Marry, come up; prithee that he has not been fished."

A novel scheme of entertainment to lighten the burdens of warfare in France during Christmas week is the interesting report from the London war office. A concert party, composed of British actors, is playing among the British soldiers in France, giving performances at various places along the lines of communication. The party consists of Seymour Hicks, Ellaline Terriss, Ben Davies, Gladys Cooper, Willie Frame, Ivy St. Heller, Will Vanallen, and Bill and Olga Hudson.

Marie Dressler presented the city of Syracuse with a handsome silk American flag, measuring eighteen by thirty feet, in that city on Dec. 23. Mayor Wells introduced Miss Dressler at the presentation exercises and thanked her for her generosity in making such a donation.

When Miss Dressler stopped at Syracuse in October on her way to visit friends in Skaneateles she noticed that the flag flying from the City Hall was in a deplorable condition. Consequently, during her engagement there last week in "A Mix-Up" she decided to give the city a new flag.

John Findlay, the veteran comedian who, during his time has played many parts, is now making his first incursion into musical comedy, playing Saunders in "The Only Girl," came to America a little less than thirty years ago, a member of the English company supporting Miss Fortescue, brought here by Daniel Frohman. After the return of the English actress to her native country, Mr. Findlay remained behind, still under the Frohman management, not leaving it till the time, seventeen years later, he joined hands with Arnold Daly for the exploitation of Shaw's plays.

Mr. Findlay proudly refers to the fact that it was he who spoke the first line ever uttered from the stage of the present Lyceum Theater. It will be remembered that this playhouse was opened by E. H. Sothern in "The Proud Prince." In this play Mr. Findlay appeared as Diogenes. By a singular chance the opening line was, "Devil take the day," and while Mr. Findlay is no more superstitious than the average man, he questioned christening a brand new playhouse with such a sentiment. So he requested permission to alter it to "Devil take the heat," and as the weather justified the statement, the thermometer was soaring somewhere in the extreme nineties, it met with a ready response from the audience.

THE MIRROR is in receipt of a unique letter from Tunis F. Dean, the popular manager of the Academy of Music at Baltimore, in which he dilates upon the advantages and disadvantages of whiskers. Pictures of him with and without a beard adorn the letter in order that his friends may have an easier task in making a preference as to his personal appearance.

The letter, which bears for its caption, "To Be or Not to Be—Whiskered?" reads:

When I shaved off my beard recently, I had no idea that such a simple little operation would cause the agitation that has ensued among my friends pro and con, for and against as it were, the beard, and so to settle the matter I am putting it up to an opinion of the majority in the premises. To this end will you lend me time and by stating your opinion on the card herewith enclosed. Happily it is a situation that can be adjusted in due time. If the decision is in favor of whiskers, as I can grow another crop with the advent of the spring season—along about joyous Easter. To be sure I have a preference as to my personal appearance, but that is neither here nor there—public opinion must be respected at any cost. And it is to arrive at a fair and unbiased decision that I ask you to kindly tell me which style of feature you consider the most impressive. Confidentially, the subject is of vital im-

portance to me, since my employer, Mr. Samuel F. Nixon, has expressed himself in the matter when he asked me just as I am without one—well, no matter, he said something about the advisability of "people from Indiana assuming a virtue if they have it not," or similar words to the effect that "a beard adds dignity to some men who otherwise would look rather commonplace." Properly he is entitled to their opinion of people and things, and I must confess that I am perturbed over the matter. Aside from the little pleasantness of the argument, I am most ambitious to retain the reward of my friends, and if whiskers will help me to it, whiskers it shall be—what do you think?  
 Cordially yours,  
 Tunis F. Dean.

Retired Playgoer's first nights in New York (continued): "Came my first night at the Players' Club. My friend with whom I dined knew the ground. He told me the story of the genius who gave his home to the profession of which he was the great light, and of some of the other lights who had in their time passed through the rooms—most of them gone. As we sat before the great fireplace one of Mr. Frohman's most popular actors came in—it would not be proper to name him, as he would not care for such publicity; besides, I was a guest. In the brief talk that followed the introduction he asked my friend if he had shown me the room in which Edwin Booth died. The answer prompted the Frohman star to ask me to go with him. He went up the winding stairway, and on another floor paused before the stacks of manuscripts and plays, and then proceeded to the top floor that looked out on the rooftops of Gramercy Square. The lights were turned on. There was the bedstead from which a spirit had taken its flight. There was the desk at which he had sat, and some of the articles upon the desk, as I learned after my visit, were just as he had left them the last time he was there. The visit lasted twenty minutes. As we stood there the lights went out and we passed on in the darkness out into the hall. Not a word had been spoken. It was the most impressive twenty minutes of my life."

## OBSERVATIONS EN ROUTE

By WILL A. PAOS

Boston's latest playhouse is the new Toy Theater, which opened its season Saturday, Dec. 26, with a children's play, "Miss Muffet's Birthday Party." Although the initial bill is obviously planned to catch the holiday trade, the theater itself is designed to assume a very serious position in this sacred center of culture, which endeavors to dominate the drama from a higher plane than other communities not so rich in literary lore and tradition. But first to explain what the Toy Theater is and hopes to be. It had its beginning, like another and more reverent movement, in a stable. This particular stable was in the rear of an aristocratic home on Beacon Street. A few rich enthusiasts, aided and abetted by H. T. Parker, the critic of the Boston Transcript, transformed said stable into something remotely resembling a miniature playhouse. Indirectly they thought they would uplift the drama by producing here, in intimate surroundings, a few of the plays which "commercial" managers would never touch. Directly they were influenced by that fearful propaganda which had its origin in London some dozen or more years ago, when J. T. Grein and William Archer persuaded Bernard Shaw to write "Intellectual" plays for the so-called New Theater movement. I assume that all careful students of the drama—and also patrons who like good plays—remember the alarming extent of this "little theater" movement, which spread to New York and embraced Charles Henry Mettler, Henri Du-may, George Peabody Eastis, and a few other devotees who founded "The Theater of Arts and Letters." Later, after this venture had died because of public indifference, the movement achieved its greatest height in the building of the New Theater—regretted in pace! From the ruins of that enterprise emerged Winthrop Ames, with his finely artistic Little Theater, and the moment he had proven that keen business sense combined with the artistic temperament can succeed financially, no matter what the size of the theater—the wave came ashore again.

Thus it happened that Philadelphia had its Little Theater; that Los Angeles founded a similar institution; that Chicago has its Fine Arts Theater, and Washington the little Playhouse, built by Preston Gibson. So Boston, too, started a Toy Theater, and from giving a few interesting performances in the reconstructed stable, it now moves into a really magnificent but immature theater. The new building is perfect in every respect, it is across the street from the

fashionable Copley Plaza Hotel and less than one block from the beautiful Library.

The manager of the Toy Theater is none other than Washington Peset, the famous author of "Marrying Money," produced in New York at the Princess Theater last season. Mr. Peset is the son of the Minister of Peru to these United States. He is a Harvard man, acted in the early performances of the Toy Theater (in the stable), and now the financial sponsors of the enterprise have intrusted him with the managerial honors. And just to prove that incidents in plays are some time paralleled in real life, Mr. Peset is about to duplicate his plot of "Marrying Money" by leading one of Boston's wealthiest heiresses to the altar.

Boston—the city which had a moral aspen and made itself ridiculous by closing "The Basquet Way"—boasts many queer and narrow-minded people, but I question if any one in this really attractive community can excel the critic of the Boston Transcript for real "delusions of grandeur." The said critic, Mr. Parker, is unquestionably an agile juggler of words and an accomplished writer of English. He is serious, usually dignified, and not at all of the "sippant" class of critic with which unfortunately too many of our newspapers are afflicted. But Parker's amazing egotism absolutely stuns one. To judge from his writings, he is on intimate terms with Omiscience. There is no subject dealing with the drama on which he is not fully informed. Futile, indeed, to try and tell him anything. He sends word to the theaters never to let the horrid press agents annoy him, as he is already perfectly informed in advance regarding the merits of the attractions scheduled to visit Boston. As for musical attractions and farces, he abhors all frivolous entertainments. In fact, in the course of the past five years, I believe the records show that he has placed less than a dozen dramas on his "white list" of unqualified approval. The rest have been either tolerated grudgingly, commended or else dismissed as unworthy of serious consideration—simply because they did not appeal to Mr. Parker.

A striking instance of the astonishing attitude of this critic is found in the treatment he accorded "The Beautiful Adventure" last week. In a review covering a column and a half, Mr. Parker utilized four-fifths of his space to describe in detail just what the French original of the play had been when he saw it in Paris. Observe—when he saw it in Paris. (In other words, he wishes us to distinctly understand that he is a perfect French scholar who goes to Paris every year to post himself so that no American manager can fool him.) Now, I submit that it makes not the slightest difference to the playgoers of Boston what "The Beautiful Adventure" or any other play might have been when originally done in Paris, or in Sanitar. The important thing about any play offered in a theater to paying patrons is what they are going to see now. Never mind what they might have seen. If Mr. Parker is justified in his theory of tracing every play back to its original source, then he will have to criticize the Bible, because practically every plot ever used came from that famous volume.

Having pointed out wherein "The Beautiful Adventure" differed now from a play by a similar title he had seen in Paris—which I repeat can have no interest for his local readers—Mr. Parker finds fault with charming Ann Murdock, because she is a vivacious ingenue instead of a blushing romantic school girl. (The French original was of the romantic type, you see, and Parker evidently cherishes a secret love of romance.) His criticism of Miss Murdock's admirable portrayal of the heroine in "The Beautiful Adventure" was vicious, unwarranted, and cruel. Here is the most attractive, magnetic, clever, and successful young actress on the American stage, on the threshold of stardom—and because Mr. Parker went to Paris and saw a play last summer with an actress of another type playing a role in another play—therefore he condemns Miss Murdock, and tells her she must not star. Must not? Why, her stardom is an established fact now. Her name in electric letters will shine and audiences will flock to see her, in spite of anything he might say in the columns of the old ladies' journal of Boston.

George MacFarlane and "The Midnight Girl" are about to add to the gaiety of Boston by inaugurating an indefinite en-

## The PUBLICITY MEN

Frank V. Bruner, formerly ahead of "The Beautiful Adventure," is now associated with "The Girl from Utah."

Harry Morrison has closed his engagement ahead of Barney Gerard's "Follies of the Day" company at Detroit, Mich., and is now ahead of "Twin Beds" for Astoria and Company, which opens at Atlantic City Christmas Day.

Beulah Livingston is handling the publicity for the Club de Vingt, society's latest theatrical. The club was formerly Mrs. William H. Vanderbilt's stable. Miss Livingston is also doing personal press work for Jose Collins and Lou Tellegen.

Dick Lambert is sending out the interesting information that by the end of this season Oliver Morrice will have made over \$1,000,000 out of "Fog o' My Heart," since it was produced at the Cort Theater in December, 1912.

Larry Anhalt and Mrs. Mary Worwick are getting away from New York in the papers for "Polygamy." Their latest exploit was a special matinee for children, at which a resolution was adopted to support the various organizations back of the Gillette bill to make polygamy a Federal crime. The resolution was carried by Mr. Walter Laidlaw, executive secretary of the Federation of Churches. Over five hundred clergymen attended the performance.

Jack Peitrat tells of a publicity stunt that went through in the city—well, it was almost fatal. Jack doesn't tell the story on himself. His work for some time is not of the variety that makes this story. A house press agent put over a story about John T. Murray, comedian, receiving an special importation of peanuts from his home in Australia, so that the comedian could indulge in his favorite peanut diet. He included in his story, Murray's time of feeding, a la Zoo. A university professor in the city happened to be making a study of peanuts at the time and walked into Murray's dressing-room at "feeding time." He brought with him his own, most nutritious peanuts. Murray stalled for time, but the educator was intent on his investigation, and Murray, who hates peanuts (the fact gave the press agent his big idea), was compelled to devour a cart load of the biggest, fattest, brownest peanuts that the kind professor could furnish. From a health standpoint the stunt was a failure—Murray could hardly get through his maline performance. But it made a great yarn.

Word has been received from Los Angeles of the marriage on Dec. 21 of James Whitendale and Miss Stella Adams. Miss Adams is a member of the Universal Film Company, whose studio is in Los Angeles, and Whitendale is there ahead of "The Poor Little Rich Girl." Whitendale and Miss Adams were chums in their school days, but had not met each other for many years. During a trip last season to Los Angeles ahead of "Milestones," Mr. Whitendale met Miss Adams and the old friendship was renewed—only somewhat stronger. This year when Whitendale arrived at Los Angeles he proposed, was accepted, and the culmination of a school-boy and school-girl courtship was their marriage last Wednesday.

James Whitendale, more familiarly known as the length of Broadway as "Jimmy," started his career as an office boy with Charles Osgood, of the Klaw and Erlanger offices. He was soon capable of relieving Mr. Osgood when that gentleman desired a vacation. After ten years the "road boy" found "Jimmy" a ready victim, and he resigned as assistant to Charles Osgood to go as treasurer with Amelia Bingham, who was then appearing in "A Modern Lady Godiva." Since then Whitendale has become known as "Jimmy" to every box-office man in the country—as a rule always with a Klaw and Erlanger attraction, with the exception of one year in which he was manager for Charles Frohman's "Conspiracy" company.

agement at the Shubert Theater. A line in the advance ad of "The Midnight Girl" will probably annoy Frank Winston, who will regret that he didn't think of it first. Here is the line—"A regular Santa Claus chorus! Every stocking is well filled."

During last week all players lucky enough to be working drew half salary, following a managerial custom almost as old as the profession itself. Which leads me to mention a notable exception to the general rule, which, so far as I know, has never found its way into print before. Stanley Sharp, the well-known and popular manager of the big Winter Garden Theater Show of 1914, told me of this the other night in Buffalo. "Like all other shows, we pay half salaries the week before Christmas," said Mr. Sharp. "But during all the years I have been with the Shuberts, it has been the rule of Mr. J. J. Shubert to see that the girls in the chorus who have been with the show since the season opened, get a refund of the extra half week's salary as a Christmas present. The girls get this extra half salary in a separate envelope Christmas Day, with the compliments of the Messrs. Shubert." I wonder how many other managers are as considerate of the hard-working chorus?



# THE FIRST NIGHTER

## "JUST HERSELF"

Comedy in Three Acts by Ethel Watts Mumford. Produced at the Playhouse by Harrison Grey Fiske, Dec. 23.

Myron Kendal ..... Frederic Thomas  
Loring Addison ..... Aldrich Bowser  
Jack Addison ..... Malcolm Duncan  
Pike ..... Francis Herndon  
Louise ..... Mary Morley  
William ..... George Gordon  
Mrs. Myron Kendal ..... Leda Lomkova  
Mrs. Loring Addison ..... Olive Temple  
Mrs. Pike ..... Kate Mayhew  
Katie Griswold ..... Althea Walters

It did not take long for Mlle. Lomkova to take every heart by storm in her first assault as an English-speaking actress, for she is so sincere, so childish, so graceful and so artistic that it is impossible to resist her. As to her vehicle, it is a somewhat different matter. The best that can be said of it—and that is probably all that was aimed at—is that it enables this most accomplished danseuse to be—herself. The main thing in the end is that she continues to entertain and amuse an audience extremely well for two hours with only incidental assistance from Miss Mumford's plot. There is a plot, and basically it would not be a bad idea if it were less simple; but it is written around Lomkova's accomplishments, and you are soon much more interested in the beautiful, wholesome, versatile, agile young woman's marvelous pirouettes, satirical feats and brilliant command of the piano than you are in the development of the story in which she plays the heroine.

As Euphonia Kendal she has been brought up in Germany by a queer professor of hygiene. She has been taught the doctrines of eugenics, as well as socialism; and, untrammelled by all conventions, she returns at last, after years, to her home in the United States. Her father has, meanwhile, married a second wife, whose mother was a common cook, and who is striving hard to establish a footing in society. Euphonia's extreme freedom of manner shocks her stepmother and grieves her benighted father. But she finds a strong champion in the ex-cook and a great admirer in the son of a millionaire captain of industry named Loring. The young man, Jack by name, has conceived a dislike of his father's methods of grinding down the working classes; has quarrelled with him and gone to Europe, where he is introduced to Euphonia as a chauffeur; and in this assumed character returns with her on the same steamer. The three acts are largely taken up with quarrels between the stepmother and Euphonia, and incidentally Lomkova does some extraordinary dancing. But her hygienic costumes and her contempt for high-heeled shoes, her freedom of speech and other unconventionalities make her star in the play so unimpaired that, in her innocence, she insists that the supposed chauffeur shall marry her. And this is the ultimate end after an interesting third act, in which Jack is reconciled to his father, the father having been persuaded to deal more leniently with his employee after Jack's laughable campaign, and Euphonia's surprised discovery that her eugenic maid is not a chauffeur, but the son of a rich man.

The stepmother, a most thankless part, is well played by Eleanor Gordon, and the ex-cook finds a laughable portrayal at the hands of Kate Mayhew. Malcolm Duncan as the lover gives an intelligent and manly performance. The cast throughout is excellent and the comedy is well staged.

## "LADY LUXURY"

A New Musical Comedy. Book and Lyrics by Rida Johnson Young. Music by William Schroeder. Production Staged by J. H. Benrimo. Dances by Charles R. Morgan, Jr. Produced at the Casino Theater, Dec. 23.

Edward Van Cuyler ..... Harry Connor  
Harper ..... Frank Andrews  
Eloise Van Cuyler ..... Ina Claire  
Jimmy ..... Alas Miele  
Mrs. Draper Cowles ..... Emily Fitzner  
Maudie Draper-Cowles ..... Alice Moffat  
Sam Warren ..... Forrest Huff  
Madame Mischkows ..... Emily Len  
Monks ..... Francis Bryan  
Count Pliniasell ..... Arthur Abbe  
Detective Reato ..... Lawrence Hart

Act I.—Living room of the Van Cuyler residence, on the Hudson. Act II.—The living room and garden—five days later.

"Lady Luxury" makes the strongest bid for favor on the foundation of the novelty of its plot. But it is to be doubted whether the mere trick of a quick hanging of the furnishings of a room is of sufficient interest to make up for the lack of the dash and go of the average Broadway musical production. When the curtain rises and reveals the living room of the Van Cuylers, furnished in simple Colonial style, one wonders where the musical comedy will come in, but it doesn't take long to find out.

Uncle Van Cuyler, who has raised his heiress niece in the simplest fashion, is to have a great surprise. Eloise will come into her inheritance at five o'clock, and she plans to change her whole mode of life on the stroke of the hour. She is tired of her Quaker-like clothes and demure behavior. She yearns for luxury and arranges to have a good time. Accordingly uncle is persuaded to leave the house for a while, thus enabling everything in the room to take on an air of luxury. The draperies are changed; the furniture, too; and even the pictures on the wall are covered with expensive panels. Eloise calls in her guests all in party array; and she quickly drops her Quaker earth and appears in a dainty evening gown of the latest fashion. The guests are invited for a week's visit, and the hostess has engaged a chauffeur, Mrs. Draper-Cowles, who wishes to marry her daughter to an American millionaire; while she also tries to secure Eloise for an Italian count. But the count prefers her daughter, while Eloise loves a young Texan, whom her brother knew at college. The Texan loves Eloise, but is shocked to find the simple maid has become such a conven-

tional society person. Two Russian dancers have been engaged to entertain the guests, and they bring along a waltz ball, which was mixed up with a similar ball belonging to the count and containing nothing but an atomizer. Uncle returns to find his house in the hands of the merry-makers. In order to teach his niece a lesson in securing herself in a secure chamber behind the chimney, detectives are called in to hunt the stolen jewel box. Uncle has caused a rumor to spring up to the effect that he has squandered Eloise's fortune and she is penniless. This is connected with the theft. Of course, everything ends well with uncle's reappearance and Eloise's return to her Quaker-like costume, after she has had enough of luxury.

Ina Claire is a very dainty and graceful Lady Luxury, who sings sweetly. She is supported by an excellent cast. There are several pretty numbers in the score, among them being "Written in the Book of Destiny," "Longing for You," and "Pick-a-Pickaninny."

## "THE SONG OF SONGS"

An American Play in Five Acts by Edward Sheldon. Based Upon the Novel by Hermann Sudermann. Staged by Myron Ongley and Produced by A. H. Woods at the Hittinge Theater, Dec. 22.

Baby Farrell ..... Maude Allan  
A Drummer ..... William Stone  
A Customer ..... Eleanor Baybott  
Della Shay ..... Helena Baybott  
Lily Karp ..... Irene Fenwick  
A Doctor ..... Ernest Wright  
A Messenger Boy ..... John Conn  
Richard Laird ..... Cyril Keightley  
Senator Daniel M. Calkins ..... John Mason  
Anna Morris ..... Dorothy Donnelly  
Wilkins ..... M. C. Lewis  
James ..... William Marshall  
Marcel ..... Francis M. Verdi  
Achille Meallain ..... James Lonsberry  
Judge Atwell ..... R. A. Brandon  
Stephen Bennett ..... Ernest Glendinning  
Mauree ..... A. Remond  
Mauree K. Bennett ..... Thomas A. Wise  
Louise ..... Rita Orway  
Emma ..... Grace Wall

"The Song of Songs" has proved something of a sensation. It goes "The Eastward Way" one better while developing the same theme, the girl swayed to evil by the irresistible force which some call fate and others lack of will power. With a redundancy of talent in the cast, with several big names in parts of subordinate importance, this dramatization of Sudermann's sensational novel was greeted with noisy demonstrations on the opening night, while Irene Fenwick and Cyril Keightley were tendered something like an ovation on their excellent work in the leading parts.

Sheldon has abandoned the original locale of the novel and laid the scene in the United States. In that way something of the identity which distance lends to an object has been sacrificed. But it has power. In Americanizing it, the adapter has laid the first scene in the Boardwalk Bazaar, Atlantic City, where Lily Karp is employed as a salesgirl. Poor and friendless, she becomes a general object of attack. Richard Laird, the son of a millionaire, truly loves her, but Senator Calkins marries her, and installs her as mistress of his fine estate at Tarrytown, N. Y. The girl is the daughter of a Greek musician, an intellectual vagabond. There is something in the blood. But Lily, guarded from too strong temptations, would be a good woman. She even forms a sort of childish affection for the elderly senator. But Laird cannot forget her, and the senator's rebuffs, his former mistresses, waiting to bring her successor to a fall, Laird comes there at midnight, and with the senator prepared by the housekeeper, Laird is surprised there, and the really innocent little wife is driven from her home. Thereafter she is a career. She becomes the mistress of Laird, but presently her first real love awakes for Stephen Bennett, who is mad about her. She tries to send him away, and tells him the worst of her past life, but Bennett is too infatuated to heed. She promises to become his wife. Although Laird is almost prostrate by the blow, he is too good a sport to stand in her way, although he offers to marry her himself.

The big scene comes when Bennett and Lily foregather in a room at a fashionable restaurant with the rich, confiding old uncle of the youth to celebrate the engagement of the young couple. But his nephew's angel is known to all the waiters in the restaurant. His suspicions are aroused and confirmed by a talk with the head waiter. He tries to save his nephew, but the youth rebuffs him. He then the old man dares to test her, by playing her with wine and cocktails he soon makes Lily betray herself. She loses her balance, and the seed of her evil associations bears fruit in extravagances which shock her pure-minded doctor. When Lily awakes the next morning she is again in Laird's bedroom with the consciousness that she has found "the song of songs" only to lose it. But Laird is still her slave. He has calculated on her return, and she has come sooner than he expected.

## "BUNDES BRUEDER"

The excellent Irving Place Theater company's latest offering was a comedy ("Brothers-in-Arms"), produced Dec. 25, which deals with the war between Prussia and Austria in 1866, but was evidently written by Messrs. R. Baudeck and A. Haim with an eye on to-day's confraternity of Germany and Austria. Director Christians appears as the dashing Lieut. Pepl, who is pursued by his former friend, Capt. Roggenstin, of the Prussian Uhlans, for possession of important papers. Pepl hides in a cellar and at night steals forth and is surprised to find himself face to face with a beautiful Prussian war nurse, who has been put to bed in the room over the cellar. Out of this develops an interesting love story, as she assists him to escape. Heinrich Marlow is admirable as the captain and Miss Schoenfeld most charming as the heroine.

## "HELLO, BROADWAY"

Musical Crazy Quilt, Patched and Threaded Together with Words and Music by George M. Cohan. Produced at the Astor Theater by Cohan and Harris, Dec. 25.

George M. Cohan ..... George M. Cohan  
Bill Shaverian ..... William Collier  
Belvoir Babbitt ..... Charles Dew Clark  
Andrew Downing ..... Lawrence Wheat  
Rich. J. McGinnis ..... Sydney Jarvis  
Sam Lane ..... Martin Brown  
Mr. Wu ..... John Handrick  
Victor ..... Charles Dew Clark  
Daddy Long Beard ..... Tom Dingle  
His Brother ..... Jack Corcoran  
Jones Belmont ..... William Collier  
The Defensive Attorney ..... George M. Cohan  
The Offensive Attorney ..... Lawrence Wheat  
Joe Getrichstein ..... George M. Cohan  
Uncle Halpin ..... Sydney Jarvis  
The Man From Knoblock's ..... Charles D. Clark  
Starter ..... Jack Corcoran  
Starry Trammell ..... Tom Dingle  
Bath Chamberlain ..... Louis Dresser  
Chin Chin ..... Belle Blanche  
Elate Workington ..... Fanny Wood  
Ann Laura ..... Louis Dresser  
A Maid ..... Fanny Wood  
Chief Justice ..... Charles M. Harris  
Office of Mail ..... Thelma Fisher

George Cohan and Willis Collier arrive in the city of the old West and Fields Music Hall days of lower Broadway as the joint stars of a musical burlesque which is as richly endowed with female beauty, costumes, and scenery as anything in that line seen on Broadway this season. A number of the principal plays in town are amusingly travestied, and with Cohan's striking impersonation of "Joe Getrichstein," Louise Dresser's imitation of Mrs. Patrick Campbell as the flower girl in "Pygmalion," and Collier's eccentric and thinly-owned travesty of Pauline Frederick in "Innocent," together with the topical songs on subjects familiar to Broadwayites, the fine dancing chorus and elaborate scenery, some of the best features of the Weber-Felds combination, are successfully brought back upon the stage, and were received with the wildest enthusiasm.

Cohan and Collier work in harness like a circus team with an equal division of honors. In one scene they sing about their disastrous experience as theater owners, with a background representing "Collier's Comedy Theater" and the "George M. Cohan Theater," save that their names are crossed out, and with a refrain which rhymes "K and R" with "Jake and Lee."

All the plot there is Collier carries in his mysterious hat-box, which proves to be empty when he lifts the lid in the last scene. Cohan plays the part of the millionaire son of a Jersey City soap manufacturer, who returns from China in the company of a mysterious international bunco-man, who is Collier. The plot is carried all over in defiance of logic and geography, but it is interesting even in its infinite windings and utter inconsequence. It is just the sort of performance that Broadway craves, and it is evidently here to stay. Among the specialties are dances by Martin Brown and Miss Dolly, and imitations and songs by Belle Blanche, besides those liberally provided by the two comedians.

## "TO-NIGHT'S THE NIGHT"

Musical Comedy in Two Acts by Fred Thompson. Music by Paul Rubens. Shubert Theater, Dec. 24, by Grossmith and Laurillard.

Montagu Lovitt-Lovitt ..... James Blakely  
Henry ..... Lauri De Frece  
Pedro ..... Maurice Farkas  
Robin Carraway ..... Dave Barnaby  
Archibald ..... Herbert Kelsey  
Albert ..... Leslie Benson  
Lord Ridgmont ..... Laurie Desmond  
Tolly Beauchamp ..... A. Brightman  
Pollesman ..... F. Smythe  
The Hon. Dudley Mitten ..... George Grossmith  
Beatrice Carraway ..... Iris Hoey  
Victoria ..... Fay Compton  
Daisy de Montague ..... Madge Saunders  
Angela Lovitt-Lovitt ..... Gladys Hamfrey  
Lady Kitty Preston ..... Peggy Kurten  
Mimi Skeats ..... Gertrude Lauchon  
The Hon. Lady Vassier ..... Doris Rieppelle  
Avis Carlton ..... Adrah Fair  
Iris Vincent ..... Barbara Dunbar  
Irene Goodson ..... Mabel Fernlow  
Alice ..... Glynis O'Brien  
June ..... Emma Whelan

The latest offering at the Shubert is a typical London Gaiety performance, which, since the days of "In Town," has not changed materially as to standard or quality. It features George Grossmith and Emma Whelan, and includes James Blakely and Maurice Farkas, all well-known in New York. The company received a warm Christmas Eve welcome from a friendly audience, which burst into patriotic applause when about two feet of the lower extremities of a British Army uniform were thrust into view from under a back screen. The three outstanding features of interest in the performance are the tuneful melodies, Emma Whelan's personal charm and sweetness, and Mr. Farkas's brilliant, mobile interpretation of his songs. Much of the rest of the very pretty and entertaining comedy is acceptable, and a good deal is of rather heavy British humor with a tendency to slapstick comedy. Mr. Thompson has leavened the situations of the old farce, "Fish Dominoes," with a good deal of his own material, and has made a very good book out of it. We have had it treated in "The Opera Ball," and, of course, in a dozen farces, so that the novelty is somewhat impaired. But Miss Whelan is so clever and refined, Mr. Farkas is so polished in his comedy, and the music so pleasing that, with Grossmith and Blakely in the cast, "To-night's the Night" forms a splendid diversion.

January 27, 1915

# ANNUAL NUMBER DRAMATIC MIRROR

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## "POOR LITTLE THING"

A Play by Jules Lemaitre. Translated by Jerome K. Jerome. Staged by Douglas J. Wood and Edward Hiner. Produced at the Bandbox Theater, Dec. 21, by the New York Play Actors.

Marius ..... Eric Blinn  
Madame ..... Mary Sigreaves  
Jacques ..... William Harnood  
Juliette Dupuy ..... Janet Dunbar  
Garnet ..... Ernest Elton  
Madame Durand ..... Jeanette Ferrell  
Beretta ..... Lorena Lorenson  
Eugene ..... Frances Carson  
Madame ..... Helen Fulton  
Marthe ..... Anita Clarendon  
Simone ..... Eleanor Russell  
Renée ..... Doris Mavor  
Solange ..... Bidler Davies  
Olim ..... Alma Mara  
Alice ..... Olga Sandholm  
Marie ..... Irene Perels  
Isabelle ..... Edith Nichols  
Louise ..... Edith Nichols

Act I.—Studio in the Academy of Justinian. (Morning.) Act II.—Studio of Marius at his home (afternoon) a few days later. Act III.—Same as Act II. (Evening.) Act IV.—The same. (Next morning.) Place. Paris. Time, to-day.

Very few, I dare say, were prepared for the brilliant audience which assembled to consecrate the little Bandbox Theater at the special performance which ushered in its career; but with the exception of those special events with which Mr. Winthrop Ames contrives to make known a new play to the best and most representative audiences in town, the opening of the Bandbox was unique. Not only the artistic and literary, but the large financial circles were well represented by distinguished individuals. It was just the sort of an audience to enjoy and appreciate the delicate craftsmanship of Jules Lemaitre, as translated by Jerome K. Jerome. Lemaitre is rather better known to us as a dramatic critic and writer of dainty fiction than as a dramatist. The cause for this is probably the fact that he does not write plays with a "punch." He is a human, not mechanical. His charm as a playwright consists in drawing interesting characters. I can only wish that there might be a larger field in New York, both for his way of drawing characters and his sentimentality. We have so little of the last commodity in our lives. There is something exquisite in Marius, the elderly artist—good and sound, with a little vanity and a little remnant of romance in his soul; and in Juliette, "the poor little thing," whose religion is her worship of Marius, her master, and whose worship of him gets her into such pecks of trouble. As a Broadway attraction, "Poor Little Thing" is probably too dainty to survive a cold winter. It is a typical French treatment of a French subject.

A distinguished artist of slightly over fifty, Marius forms a powerful attachment for his leading pupil, Juliette. She is a splendid girl, gifted, sensible, ambitious, but poor. Her ideal is Marius, her master. There is no thought of evil in their friendship. Marius finds solace in the girl's admiration and sympathy, and tries to help her on. She becomes necessary to him. Unfortunately this mutual regard is misunderstood by his wife. From quiet protests her dislike of Juliette's friendship for Marius develops



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into open jealousy and quarrels. She forbids Juliette ever to re-enter her home. Maroon does not know of Juliette's humiliation, but Jacques, the son, almost twenty, is present when the girl is ordered to stay away, and while Maroon is wondering why Juliette persistently avoids him of late, Jacques falls in love with his father's favorite. A delightful touch of French comedy makes for quiet scenes as Maroon begins to cringe at the thought of his daughter's fate. Both positively forbid him to marry the girl, the mother for one reason, the father "because you are not worthy of her." Matters in the Maroon household, always so happy, are at a standstill, and when Maroon sends for Juliette and declares her unalterable opposition. Now, all the time she has acted on the belief that Juliette is a designing little beauty, who has tried to ensnare her husband, and now she is worn her cunning web around her darling one. But it requires only a brief interview with Juliette to convince her that the girl has not even heard of the intention of Jacques to make her his wife. They have only been friends, interested in the same pictures, etc. The girl is not at all a possible misunderstanding in future, the poor little thing. (Maroon's designation of her), tearfully declares in Madame Maroon that she will leave Paris and go into voluntary exile in some remote French town. So conclusive is her announcement that Madame Maroon is powerless to pity for the poor girl and begs her to stay. She consents to stay in another room, and then blandly informs Maroon that there is but one solution to the case. Juliette must marry Jacques. The suggestion is a shock to Maroon, whose reply is to be cut out by his own son, but at that moment a great happiness comes to him by his election into the French Academy, and as all his lady pupils gather around the vain elderly man, and Juliette appears, acting as their spokesman to read a poem of congratulation to him, he yields. Then and there he announces the engagement of Jacques and Juliette, and throws them into each other's arms. The play is delightfully acted. Mr.

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Blind reveals himself as an unusually gifted player in the quaint personality of the middle-aged artist, suggesting more than a little the quality of John Hare in "A Pair of Spectacles." A wholly sympathetic, almost pathetic, characterization is the Juliette of Janet Dunbar. There are moments in the performance of the two when one feels an inclination to choke down a rising gorge. Miss Sitgreaves and Mr. Raymond, too, as Madame Maroon and Jacques, give a charming performance, the former in a subdued key, the latter to the rapid tempo of tempestuous passion. An exceedingly unique comedy scene goes to the credit of Ernest Milton. Some very good individual work should be noted on the part of the young women who play the pupils.

## AT OTHER HOUSES

STANDARD THEATRE—"The Midnight Girl," which Messrs. Shubert presented at the Forty-fourth Street Theater last season for four months, is the attraction at the Standard Theater, Broadway at Ninetieth Street, for this week, with the original cast headed by George MacFarlane and sixty-five others, including Margaret McManis, Marie Flynn, Amy Leicester, Lillian Condon, Bella Call, Daisy Hadd, Teddy Webb, William Francis, George A. Schiller, Harry Dell, and Denman Haley. "The Midnight Girl" is from the French of Paul Herve and Jean Bringer. The principal character is a reformed cabaret singer, who, being accustomed to late hours, cannot sleep when the clock is striking twelve. She becomes a nurse and finds it very difficult to suit herself to the quiet surroundings, and, in the first act, she and her companion nurses are found at the home of Senator Crignot, who has just emerged from a rather awkward duel. The Senator, it develops, some time previous had visited the cabaret where "the midnight girl" performed. He fell madly in love with her, but being unable to see her at the restaurant again, he had only a fond memory to cherish. The surprise comes when she turns up at his home to nurse him. It comes about that the "Senator," whom "the midnight girl" has been called in to nurse, is not the real Senator Crignot at all, but merely an impostor. This fact does not come out until after the interlude has married the cabaret girl and has gone to the Honeymoon Hotel in the Pyrenees. There the real Senator turns up with a family of twelve. In addition to the usual Tuesday, Thursday, and Saturday matinees, there will be a special New Year's matinee on Friday.

BRONX OPERA HOUSE—"Sari," that sparkling and spirited operetta, is the New Year's week offering at the Bronx Opera House. "Sari," as everybody knows, is one of the biggest musical successes in years. It was the rage throughout Europe for two years. It has been the craze in this country since Henry W. Savage produced it in New York more than a year ago. Every body has been captivated by its music, which has been played and sung and danced from one end of the land to the other. The music of "Sari" is exceptionally attractive. It is enjoyed by musicians and music lovers, and it is just as appealing to those who like catchy tunes. Henry W. Savage has sent the original cast to the Bronx Opera House. In the company are Miss Hajo, Charles Meakins, Bert Gilbert, J. K. Hajo, Irene Powalska, Howard Marsh, Billie Munch, Jack Squires and the rest who took part in the long Broadway run, including a splendid chorus and splendid orchestra.

## ACTORS' EQUITY ASS'N

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New members elected:

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Kitty Brown John De Lacy Geo. D. Sacco  
Hugh Finn

Through a mistake the word "catholic," used in our published matter of last week appeared with a capital "C." We intended to convey the broad, general meaning of the adjective, i.e., "not narrow-minded; partial, or bigoted; free from prejudice," etc.

The United Managers' Protective Association has written us, saying the repeal of the abominable Debtors' Law of Massachusetts will come up for consideration at the January session of the Legislature of that State. This law has been employed over and over again to oppress unfortunate actors filling engagements in Boston. The United Managers' Association offer to cooperate with us in securing its reform.

A manager that signed an entire company under the A. M. A. contract for the production of a new play, closed a tentative tour with the salaries of the last week unpaid. His silence in the face of repeated inquiries was baffling to the actors he owes, because he had shown a decided intention to play fair with them from the beginning. Now we have learned that pride has restrained him from acknowledging that he is temporarily unable to command the

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necessary funds. Having this information, our creditor-members share with us in the feeling that this manager should be given every kind consideration.

It does not set well with those who would sincerely serve the stage to behold actors and managers forever proclaiming their charity. The inimitable suspicion, that we do benevolence only when the return may be more than an equivalent in advertising, is justified too frequently. Last week an eminent American author-actor became a member of our association. It is recalled that he gave one thousand dollars toward establishing the Actors' Home fifteen years ago, after exacting the promise that his name should not be announced in the newspapers as a donor.

On several occasions members have manifested an unwillingness to state their cases to our office staff. It should be understood that our assistants have been chosen with great care, always with an eye to obtaining courtesy and sympathetic understanding for the service. None of us who "play many parts" should be settled in his individual identification is unknown. Anything beyond the reach of those in charge here is always set down for reference to the secretaries or counsel.

Hereafter cases cannot be taken for actors that are not members, and the Council requires that a written order from us must be borne by any member who would consult our attorneys.

We have been requested to use our offices to recover money from an actor who secured an advance from a well-known firm of managers, and thereafter failed to materialize for rehearsals. The actor in question is not a member of the association, but nevertheless we shall try to reach him and see that he makes restitution.

By order of the Council.  
RUCHE MCHAS, Cor. Sec.  
HOWARD KYLE, Rec. Sec.

## BURR MCINTOSH WEDS

Marries Mrs. Jean Snowden Luther, of New York, on Christmas Night

Burr McIntosh, actor, author, photographer, lecturer and publisher, and Mrs. Jean Snowden Luther, of this city, were married on Christmas night in the Congregational Church at Broadway and Seventy-sixth Street, by the Rev. Henry A. Stimson.

Mr. McIntosh is known most widely as an actor and a photographer. He was the original Tally in "Tally," which was produced in 1905. Before he went on the stage he had been a clerk in a coal company in Pittsburgh, Pa., and a newspaper reporter in Philadelphia. Since that time he has been a war correspondent, has written plays and has traveled and lectured. He lives at the Waldorf-Astoria.

## WALLACK'S FOR BARKER

English Producer Selects Downtown Playhouse for Season of Repertory

Granville Barker and Mrs. Barker (Lillian McCarthy), who came from London two weeks ago at the invitation of the Stage Society of New York, have selected Wallack's Theater as the playhouse best adapted for the kind of plays that he will present during his repertory season.

Since his arrival, Mr. Barker has spent most of his time in examining theaters with a view of finding one in which he could employ new and varied methods of staging. The middle of January is the probable date for the commencement of the season.

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## "WHAT'S GOING ON?"

Cort to Produce Musical Farce by W. Lawton, Wm. H. Clifford and Josephine Ihman

John Cort has begun rehearsals of a new musical farce, entitled "What's Going On?" the book by William H. Clifford and the music by William Lawton and Josephine Ihman. The cast will include among others Walter Lawrence, Frances Cameron, Roy Atwell, Dorothy Webb, and William Burman.

## THE DEATH OF FANNY BROUGH

The Mirror regrets to announce the death of Fanny Brough, one of England's foremost actresses. Miss Brough, whose name in private life was Mrs. E. A. Brough, was the daughter of Lord Brough, and she was born in 1854. In 1870, after several years under the tutelage and management of Charles Calvert, Miss Brough appeared at the St. James for the first time upon any stage in the play, "Fernando." In this play Miss Brough achieved much success, which continued until she made her last appearance at the Drury Lane Theater in "Scandal Orders."

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# NEWS OF STOCK PLAYS AND PLAYERS

## The TICKER

The late James H. McVicker, of Chicago, the most beloved theatrical manager of this country, used to say that he never went to church unless all the theaters in his town were closed. His pet hobby was stock companies. He said to the writer long ago that a legitimate stock company was the one sure road in theatrical business. He had traveled nearly all of them. McVicker's stock company helped him to make his fortune. The business to-day is not quite what it was in his day, but the principle is the same. Without any intention of trying to force anybody to believe it, the fact remains that there is something in stock companies that appeals to people who like plays, and to the secular press. Big productions come and go and are forgotten or are crowded off by new productions. Stock companies bring out forgotten plays and others, and the public likes them and the critics who are not likely to overpraise, deal gently with almost anything that a stock company plays. This department of this mission gets letters every week from people in other towns praising a stock company or some particular member. Now and then one of these companies fails, but the companies are rarely blamed. Some other reason is given. The stock actor who gets a "roast" is the exception. An example of what we have in mind comes from away out in Spokane. The press and writers of that city inform us that the Baker Stock company that plays at the Auditorium in that city turn people away nightly. The work of every member, including the man who stages the productions, comes in for such notices as an expert press agent couldn't write to save his skin.

The members of the company installed by George L. Baker and Charles W. York are Lyman Overman, John Carroll, Harry L. Fraser, John Sumner, John M. Kline, Jack Gilbert, Leslie Reed, Jack Larraway, Cora Belle Bonnie, Elizabeth Ross, Ollie Cooper, Helen Travis, Helene Wilson, and Edwin H. Curdie, stage director in charge of all productions.

This company is not playing for "this week" or the next, but we are told that the season is booked up to next June. And the winter has just started. You don't read that sort of a statement about many of the big productions of the day. It has been stated in this department before, and it is diffused again, that stock seems to be "the thing," always, of course, if it is legitimately managed.

### PREMIER AT PORTLAND, ME.

PORTLAND, ME. (Special).—From Dec. 14 to 19 the E. F. Keith Stock company, of Portland, presented for the first time on any stage, "The Running Fight," a play of American finance and politics, in four acts, by Louis Albin and David Perkins, founded on William Hamilton Osborne's novel of the same name. The play was produced under the personal direction of Louis Albin. Characters in order of their first appearance:

Maddie Braine, under Wilkinson's pro-  
tection, Wilkinson's daughter, Elizabeth Delmont  
Jordan, Wilkinson's daughter, Austin Ward  
Ollie Hingworth, a banker, Mark Kent  
Leslie Wilkinson, Wilkinson's daughter.  
Dorothy Dalton  
Margaret Lane Wilkinson, Wilkinson's sec-  
ond wife, Blanche Frederici  
Mr. Plummer, Wilkinson's confidential sec-  
retary, John Washburne  
Peter V. Wilkinson, a financier, Louis Albin  
Colonel Morehead, his attorney, Ralph Hamley  
Elliot Beckman, an attorney-at-law, Edward Everett Horton  
Wireless Operator, Aubrey Bowditch  
Captain of the Mercantile, Cecil Drummond  
Phillips, Beckman's private secretary, Aubrey Bowditch  
Senator Stuart, Aubrey Bowditch  
Senator Buckner, Aubrey Bowditch  
Elmer Hingworth, Aubrey Bowditch  
Assemblyman Flynn, Aubrey Bowditch  
Act I.—Wilkinson's office, Riverside Drive man-  
sion, New York city. Act II.—Deck of the  
"Morehead" (six months' later on the night  
of the State election). Act III.—Governor  
Beckman's private room, Capitol Building at  
Albany. (A few months later). Act IV.—A  
room in a lower East Side tenement, New York  
city. (A year later.)

The play fairly bristled with interesting situations and pleased the large and enthusiastic audiences. Several managers were on from New York for the opening.

ANNE ARMSTRONG.

### HARLEM ENJOYS "THE PRICE"

A warm reception was tendered Julie Herne upon her first appearance with the Keith Players at the Bronx Theater in "The Price," Dec. 21-26. Miss Herne is young, pretty, and ambitious, and works her way into the very soul of the character she portrays. Bowden Hall gave a splendid performance of Susan Briston and Fred House was dignified and impressive as Steward Dole. Luella Moray was an excellent Mrs. Dole. Walter Marshall, Albert Gebhardt, Margaret Fielding, and Bertha Wilson contributed to an even performance. Vaudeville is now being presented between the acts. "A Butterfly on the Wheel," Dec. 28-Jan. 2.

IDA C. MALCOLMSON.

### MAJESTIC STOCK COMPANY RETURNS

Manager G. K. Browne was doing so well with his Majestic Stock company at Freeport, Ill., that he postponed his return to the Majestic, Rockford, until Christmas afternoon, Dec. 25. "The Girl in the Taxi" was the opening attraction. While there are some new faces in the company, Nina Howell still assumes the role of leading lady. Mr. Browne and his co-workers received a cordial welcome by the Rockfordites.



MISS RUTH HEWITT.

Miss Ruth Hewitt made her first appearance as Moonie, when Jefferson was Rip. It is something to remember. She has grown up in the profession, with assets that tell—youth, beauty, stage poise, and a voice that captures. Her personality and her ability have gathered about her a circle of the sort of friends worth having. Miss Hewitt is a native of Altoona, Pa., and is now a resident of Cleveland, O. She began her studies as an amateur at Penn College, Chambersburg, Pa., and soon achieved local credit.

On completion of her studies she became a member of a repertoire company that played the smaller cities of Ohio. From this round she stepped upward, and her efforts and talent were recognized by the only Jefferson. After she quit the Rip Van Winkle cast she was identified from time to time with several leading stock companies, and has played leads in the Shubert Stock company at Rochester and Syracuse, N. Y. She is a favorite in Cleveland, where she is now playing.

### CALBURN STOCK, BRIDGEPORT

BRIDGEPORT, CONN. (Special).—The Calburn Stock company, under the management of Mr. Frank L. Callahan, presented, week of Dec. 25, May Robson's "The Rejuvenation of Aunt Mary," staged with perfect attention to every detail under the direction of Mr. George Barnum. Emma De Wolfe played the part of Aunt Mary to perfection and Lowell Sherman took the house by storm in his interpretation of the role of Jack, the nephew. Miss Findlay, Miss Barney, Mr. Darney, Mr. Swan, Mr. Rowland, and Mr. Thornton distinguished themselves in congenial roles. Week of Dec. 28 the company played John Mason in "Big Jim Garrity."

Vaudeville and pictures at Poli's; two changes weekly; business very good. Week of Dec. 28, same at the Plaza. "The Miracle Man" at the Park, Dec. 28, followed with burlesque.

ALLEN F. WEIL.

### STOCK QUITS MANCHESTER, N. H.

MANCHESTER, N. H. (Special).—Manager Burton, of the local stock company, announced to the audience at the last afternoon performance at the New Park Theater, Dec. 19, that the company would not appear for four weeks, owing to other bookings at the house in that time. The bookings are: "Robin Hood," Jan. 1; Howe's Pictures, Jan. 8; "The Road to Happiness," Jan. 6; "Damaged Goods," later, and others not yet announced.

JAMES J. MAHONEY.

### APOLOGY TO MISS SHIRLEY

Miss Blanche Shirley, leading woman of the Mallet-Denison Stock company, of Taunton, Mass., was not credited in a recent issue with her proper title. It was stated that she was ingenue of the company, which is not true. For several seasons Miss Shirley has been leading woman. Once her name was eliminated in the itinerary, due to an oversight.

### BAKER PLAYERS, SPOKANE

SPOKANE, WASH. (Special).—After a five days' rest while road attractions were at the Auditorium, the Baker Players returned for a five nights' engagement, commencing Dec. 15, in "The Rosary." Honors went to John M. Kline in the role of Father Brian Kelly, and to Miss Cora Bonnie in the dual role of Vera Wilton and Alice Marsh, twin sisters. "The Master Mind" is underlined.

McCHSA.

### BROOKLYN STOCK NOTES

BROOKLYN, N. Y. (Special).—It's a long way to Tipperary, but it's a longer jump from the vampire in "A Fool There Was" in the seventeen-year-old Bessie in "The Blindness of Virtue." Nevertheless, Miss Leah Winslow, the popular leading woman of the Crescent Players, made the jump to the satisfaction of all concerned Dec. 21-26. Cora Bonnie gave his standard performance of Archibald Graham, while Alsworth Arnold scored as the Reverend Harry Pemberton. Charles Schofield and Beatrice Moreland assumed the principal comedy roles of Fred and Conkie. Clara Mackin was seen as Mrs. Pemberton and Isadore Martin as Mary Ann. Mr. Schofield entertained the Crescent patrons with his impromptu speeches between the acts, while Manager Kelly's "Up-in-the-part" Santa Claus distributed scores of gifts at each performance. "Maggie Pepper" followed.

Miss Winslow in the title role. A revival of "The Charity Ball" was the offering at Keith's Gotham Theater. Carolyn Hibberd and Alfred Swenson scored in the principal roles of Ann Crocker and the Reverend John Van Buren. William Blake was seen as Dick Van Buren. The minor assignments were played by Levenia Shannon, Florence Finckney, J. Francis Kirk, John Dilson, Fayette Perry, R. E. Holland, William Amadell, and Master Harry Wahl. Scott Cooper was especially engaged to play Judge Peter Knox.

After a reorganization of the Grand Opera House Stock company, Noel Travers and his associate players reopened the Grand on Christmas Day with the first stock production of "Within the Law" in this country. Mary Hall has been engaged as leading woman. The show will be reviewed in the next issue of this mission.

It was erroneously printed in this mission of Dec. 18 that the Grand Opera House, of Brooklyn, N. Y., would close, owing to lack of patronage. This is not the case. The theater is being renovated and will soon reopen.

J. LEROY DRUG.

### WORLD'S FAIR STOCK

SAN DIEGO, CAL. (Special).—Over at the Empress, the World's Fair Stock company, headed by Miss Virginia Brissac and John Wray, opened Dec. 13 in a splendid production of "Forty-five Minutes from Broadway" to large houses. Miss Brissac and Mr. Wray are very popular in San Diego, having been in stock at the Savoy several years ago with Louis Morrison. The company is a good one throughout. The cast includes Frank Harrington, Ferdinand Munier, William Sperra, Harry Garrity, Arthur Whiting, Florence Treadway, Jamie Yerborough, Mattie Davis, Virginia Brissac, and John Wray. "Get-Rich-Quick Wallingford" follows.

MARIE DE BEAU CHAPMAN.

### BIJOU, FALL RIVER

FALL RIVER, MASS. (Special).—For the Christmas attraction, the Bijou Stock company presented week of Dec. 21-26 "The Circus Girl," with popular Marcella Hamilton as Rosa. Miss Hamilton gave her imitation of Eva Tanguay as a special feature of her performance. It being very well done. Hooper Atchley, who is at home in comedy, was good as Huntington. Edythe Ketchum, Maud Grafton, Marguerite Johnson, Albert A. Bushee, Carroll Ashburn, and Ted Brackett completed the cast. Wall staged under the direction of Earl D. Dwir. Pleased good attendance. Frank J. Heterick, of the Bijou Stock company, who underwent an operation, is improving.

W. F. GEE.

### VIOLET MAHER'S RECEPTION

Violet Maher, ingenue for the Bijou Theater Stock company, of Fall River, Mass., last season, played a special engagement there week of Dec. 7, playing the role of Ruth in "The Fighting Parson." Miss Maher received a very loyal reception, which was marked by children who, sitting in the front rows, tossed carnations upon the stage.

### STOCK AT WALLA WALLA

The Baker Players of Spokane will present "The Only Son" in the Keeler Grand Opera House at Walla Walla, Dec. 25-26. Manager Charles W. York, of Spokane, arranged with Mrs. Catron, manager of the Keeler Grand, for the production. The company will leave Spokane Christmas morning in a N. P. special train, taking a carload of special scenery.

### STOCK NOTES

Walter B. Gilbert is again director of the Baker Players, Portland, Ore., having succeeded Thomas Coffin Cook.

With Isabelle Randolph assuming the lead, the Warrington Theater reopened with stock Dec. 21. "Over Night" was the offering.

Grace Bryan has been engaged as leading woman by Frederick Burton for the Park Theater Stock, Manchester, N. H., for "Bought and Paid For," which Miss Bryan played on the road under the Brady management. She opened Dec. 7, following with "At Bay."

### FIELDS STOCK, NEWBURGH, N. Y.

NEWBURGH, N. Y. (Special).—For eight days from Christmas, Marguerite Fields Stock company in "Green Stockings," "Alma, Where Do You Live?" "A Woman's Home," "The Common Law," "The Inner Shrine," "A Navajo Love," "The Awakening of Helena Ritchie," "The Thief," and "Six Against Six."

A. EDWARD WALKER.

### LANG-MILLER, DENVER

DENVER (Special).—The Lang-Miller company's rendering of "The Typhoon" at the Broadway pleased Dec. 23-30. Christmas week, "The Little Princess," with an extra matinee, bid successfully for holiday crowds. "Bought and Paid For" followed. George W. Olinger bought out the house Friday afternoon, and in behalf of his little daughter, entertained 1,800 poor children under fifteen years of age.

ANDERSON.



**"A GRIPFUL OF TROUBLE"**

France to Produce New Farce by Fred Jackson in January

H. H. France is now assembling another notable cast of players for the first production of a new farce, called "A Gripful of Trouble," which is the work of Fred Jackson, a well-known short story writer, who is making his first bid for recognition in the theater. This farce will be presented in January on tour for a week or two to be groomed for presentation in either New York or Chicago for the balance of the season.

**"PEG O' MY HEART" IN 1915**

Every city and town of importance in the country will have been visited by at least one of the "Peg o' My Heart" companies before the end of the season. On New Year's Day the different organizations will be in the following places: The Florence Martin company at the Cort Theater, Boston, where it will on that day play its one hundred and fortieth consecutive performance; the Peggy O'Neil company, after twenty-six weeks at the Garrick Theater, Chicago, will be at the Powers Theater, Grand Rapids, Mich.; the Elia Ryan company will be at the Lyceum, Rochester, N. Y.; the Doris Moore company will start the New Year at the Dallas Opera House, Dallas, Tex.; the Dorothy Mackaye company will be in Logansport, Ind.; the Marion Dentler company is to be in Wichita, Kan., while the Bea Martin company will be in Miami, Fla. It is predicted that by the end of this season Mr. Morosco will have made more than \$1,000,000 out of this play since it was first produced, with Laurette Taylor in the title role, at the Cort Theater, New York.

**CENSOR AND MANAGERS CONFERENCE**

SPOKANE, WASH. (Special).—City Commissioner Samuel Glasgow, in his new position as local theatrical censor, met managers of thirteen amusement places and dealers in films in his office Wednesday afternoon. Mr. Glasgow complimented the theatrical business on the character of the men in charge, and expressed confidence in their ability to conduct their business along lines demanded by the public. He said he proposed to leave the censorship of motion pictures largely to the managers, in the belief that they will find it pays to give polite shows. If his confidence was abused the commissioner said that harsher rules would be adopted. R. W. Copeland, president of the Motion Picture Managers' Association, thanked Mr. Glasgow for the faith placed in the picture men, and said the confidence would not be abused. Beautiful, sensuous, and tragic, "The Bird of Paradise" winged her pathetic flight from the Pans shore to Mount Pele at the Auditorium, Dec. 13-14, before two of the largest audiences of the season. W. A. McCann.

**EARNINGS OF "GRUMPY" IN TRUST**

A stipulation between Irving M. Dittenhofer, receiver for the Liebler Company, and Frank S. Gannon, Jr., concerning the earnings of the play, "Grumpy," at the Plymouth Theater, Boston, was approved Dec. 23 by Judge Hough in the Federal District Court. The Liebler Company had the contract with Cyril Maude for the presentation of the play until last September, when it assigned its interest to Mr. Gannon to secure the payment of promissory notes amounting to \$15,000. Robert L. Redfield has been appointed special master and directed to inquire into the validity of the assignment, and until he has decided the proceeds of the play will be deposited with a trust company to his order.

**NEW LIFE MEMBERS INACTORS' FUND**

At a meeting held last week of the Finance Committee of the Actors' Fund of America, nine new life certificates were issued and further plans for the entertainment to be held for the benefit of the fund were received. The new life members are Bijou Fernandez, Mary Ryan, Sam Forrest, Panny Ward, Julius Tannen, Kenneth Hill, Morris Gest, Mrs. Chauncey Olcott, and Mrs. Sybilla Pope.

**LOUIS MANN IN NEW PLAY**

Louis Mann will be seen shortly in New York city, presented in a new play by the Shubert. In the cast are Mathilde Cottrell, George Legore, Laura Walker, and Henry Mortimer. Mr. Mann's role is to be played with a German dialect, that of a proprietor of a delicatessen. New York will witness this (at present unnamed) play shortly after Jan. 1.

**ALFONZO PEZET TO MARRY**

Alfonso Pezet, whose play, "Marrying Money," was produced at the Princess Theater last Spring, is shortly to marry Miss Helen Leghorn, of Boston. Mr. Pezet is the son of Frederic Alfonso Pezet, Peruvian Minister to the United States, and since his graduation from college has been an attaché of the Peruvian Legation. At present Mr. Pezet is manager of the Toy Theater in Boston.

**"THE CLEVER ONES"**

A comedy, by Alfred Suto, entitled "The Clever Ones," will be the next attraction at the Punch and Judy Theater. The premiere will take place in January.

**CHRISTMAS STOCK, ROCHESTER N. Y.**

ROCHESTER, N. Y. (Special).—At the Saturday matinee of the Shubert Stock company in the Shubert Theater there was a Christmas tree for children in the audience. Every child who attended the matinee was given a present. The order for the tree came from Vaughan Glaser when he was on his way to fill a vaudeville engagement in Cleveland, when he wired back to Manager James Wall of the theater as follows:

"Don't forget the kiddies for Christmas. Pull some stunt that will please them. I would suggest a great big Christmas tree. If you can't find one big enough, have one made. Trim it with all the pretty things the children like and give every blessed soul in the house a present."

The Holden Players opened their season at the Baker Dec. 24, when half of the proceeds of the performances were turned over to United Charities for use in relieving distress among the poor of the city. The opening attraction was "Dora Thorne," Edward Ewald is leading man.

The Shubert opened Christmas with a performance of "Why Women Sin," by the Shubert Stock company, headed by Margaret Iles and Frank Fielder. Elmer Walters returns to the Shubert as manager. His record assures success for the future. ROBERT HOGAN.

**AUDITORIUM, KANSAS CITY**

KANSAS CITY (Special).—The Auditorium Stock put on "The Prince Chap" week Dec. 20-26, playing to a succession of large and well pleased audiences. Ann O'Day was a hit, as usual, handling the two parts of the model and Claudia in her customary capable manner. Vessie Farrell, T. W. Gibson, E. J. Blunkell, Helen Levinson, Clay Clement, Henry Crosby and others of the company were also well cast. "Stop Thief," Dec. 27-Jan. 2.

Ralph Kellard, who has been leading man at the Alcazar, San Francisco, Cal., closed his season there and opened Dec. 27 in the same capacity at the Auditorium, Kansas City, Mo., as Archie Kayton, the Robert Hilliard role in "The Argyle Case." For three seasons Mr. Kellard conducted his own companies at the Empire, Syracuse, N. Y., and prior to that was seen in New York as leading man in "Rebecca of Sunnybrook Farm," at the Republic; in "The Music Master," and "The Warrens of Virginia." D. KERRY CAMPBELL.

**PRINCESS STOCK, DES MOINES**

DES MOINES, IA. (Special).—Elbert and Getchell presented the Princess Stock company in "Mam'selle" week Dec. 20, to large returns. It was the third time this play has been offered at the Princess, and this performance eclipsed all records. Miss Halster, Mr. Shakespeare, Mr. Young, Mr. Bence, and Mr. Forestelle offered specialties that showed them adept singers and dancers. Mr. Woodruff, Miss Dilla, Miss Home and entire company appeared to good advantage. "A Midnight Hell" week Dec. 27; "The Woman" week Jan. 3. Two new members of the Princess company, Robert Brister, juvenile, and Bert Bence, comedian, opened respectively in "The Girl in the Taxi" and "The Fight," have made many friends and promise to be very popular. A. KAHN.

**HUNTINGTON PLAYERS, ST. PAUL**

ST. PAUL (Special).—Earl Lee scored the same big hit in the leading role in the Huntington Players' production of "Charley's Aunt" at the Shubert, Dec. 20-26, that he did a year ago. Edward Tilburne likewise repeated his success of last season as Spettigue. Jessie Brink as the real aunt and Duncan Fenwarden as the elder Cheapey, also of last year's cast, were excellent as of yore. Genevieve Clift, Mollie Fisher, Edna Davis, Raymond Bond, J. B. Irvin, and Lyle Clement completed the highly efficient cast. "When We Were Twenty-one," Dec. 27-Jan. 2. "The Confession," Jan. 3-5. JOSEPH J. PRIOR.

**TWO STOCKS IN BUFFALO**

BUFFALO, N. Y. (Special).—"The Fatal Wedding" got a great reception at the Lyric, Dec. 21-26, by large audiences, where it was offered by the Brownell-Stork Stock company. Commencing the 28th, Julian Noah played the leading roles in the productions by the Lyric Stock company. "The Two Orphans" was the opening attraction. BARKER.

**LOU-TELLEGEN PLANS SCHOOL**

A school of dramatic art, subsidized by a coterie of wealthy patrons of the theater, and with a faculty composed of prominent players, is part of a plan announced by Lou-Tellegen, who is appearing in "Secret Strings" at the Longacre Theater. "I am assured of sufficient money to secure quarters for the school," said Mr. Lou-Tellegen, "and I hope to have the co-operation of every well-known player in New York. They will be asked to devote only one hour each week."

Jack Rollins, the popular young juvenile man, who has just returned from on tour with "Forty-five Minutes from Broadway," appeared Dec. 20 as a headliner at the Gotham Theater, East New York. Mr. Rollins appeared last Summer in a revival of "The Man-o-War's Man," under the management of Thomas E. Shea. Mr. Shea has pronounced Mr. Rollins as very promising.

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in "ON TRIAL"

Management Cohen & Harris

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in "DADDY LONG-LEGS"

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# CINCINNATI

**CINCINNATI (Special).**—Theatrical attractions here for Christmas were very richly full. When "The Fanning of the Mill" which closed in St. Louis Dec. 28, came to town for week of Dec. 18, the press and public thought that about the worst thing of the season here had been shown them, but the fate and booking managers proved that the worst was yet to come when "The Appeal" was seen the following week at the Lyric for the Christmas attraction. The play and company were on hand that part of the press refused to consider either seriously for criticism, and beyond all doubt it was the worst that has been here. It turned out to be a propaganda on the divorce question, and had no dramatic merits to warrant its production. It was not a play in any sense of the word. It was written by one, Dr. Bruce, L.L.D. At the opening performance, scenes which were supposed to be of a serious trend, were treated hilariously by the small audience. We believe the week here was the second of its production. It was less than ordinary from smaller press to any important feature of cost or situation. "A Pair of Sixes," for the New Year, was the Christmas attraction at the Grand, and the business that followed was the result of Miss Stahl's popularity here, rather than this year's vehicle, which also received very adverse criticism by the press. Audience throughout the week were very evidently disappointed. "Everywoman" followed. "Thurston" met good crowds at the Walnut street with a good show. "Kismet" in "A Fool There Was" is proving a good holiday attraction.

An excellent bill was seen at Keith's opening Dec. 20, headed by Nora Bayes, who is a regular headliner. However, a comedy act presented by Bruce Duffett and company, "A Corner in Wireless," scored as his hit. Herman Timmer, O'Brien, Havel and company, "The Two Pucks," Nat Nazare Troupe, Nevins and Gordon and the Flying Henrys were the other numbers on the bill.

A fair bill was seen at Loew's Empress for the week, headed by "Vanderbilt in Monkey Land" Business at the house, however, is generally good. In the burlesque houses "The Golden Crook" was the Christmas attraction at the Olympic, followed by Al. Reeves's Show, and at the Standard "The Politics of Pleasure" were seen, followed by French Models.

A the Grand, matinee Dec. 28 and Dec. 31, two performances of "Snow White" were given by the Cincinnati School of Expression. Children's performances of this sort are given every holiday time by this organization, and are always worthy of consideration, and are eminent society events as well.

The Michigan Glee and Mandolin Club, of the Michigan University, gave a concert to capacity at Emory Auditorium Dec. 21, and on Christmas night "The Triangle Club, of Princeton, presented their annual musical comedy at the same theater to an immense audience. As is the case, all the parts, from chorus to prima donna, were played by the college boys. The name of the show this year is "Fist! Fist! F.F.F."

"The Lottery Girl," a musical comedy, worthy of mention in the list, was presented by the Goldenburg School Dec. 14, 15 in large success. The occasion was notable because of the fact of the originality of the book and score which were written by Mr. and Mrs. William Smith Goldenburg, respectively. Every year these really clever writers and musicians produce an original musical show with the members of their school in the cast. We are not exaggerating in recording that the music is often as good as heard in any of the big shows that come to town, and the books as interesting, and that these productions are worthy of professional performances.

JOHN REDHEAD PRODUCE, JR.

# PORTLAND, ORE.

**PORTLAND, ORE. (Special).**—The fondness of Portland for Alice Lloyd was again shown by large and demonstrative audiences at the Orpheum, where of Dec. 13, Secondary to the star, but quite entertaining were Dunbar's Nine White Hummers, and an act named "Under the Gay White Lights" bristly performed by Johnny Cantwell and Hets Walker.

The Baker Players produced "The Rosemary" first time here in stock and was substantial popular favor. Robert Glickler made a most impressive Father Kelly, and Irene Oshler in the double role of the twin sisters was abundantly applauded.

Charles Fletcher headlined successfully at the Empress with character studies. The Nichols sisters went big. Van Sheldon, Canfield and Burt presented "Wifery" in a clever manner.

Lottie Mayer and her Six Diving Nymphs drew big audiences to every performance at Pantages's. Lattie Ordway threw illumines into a state of hysterical hilarity. The farce, "A Strident Delay," received as popular a welcome as ever.

"Colonial Beau and Belle," produced by the Multnomah Amateur Athletic Club, nearly filled the Helix nights of Dec. 14, 15. The seating capacity of 2,500 was overtaxed, and there was an overflow of several hundred upon the stage on the occasion of the concert by John McCormack. During the rest of the week the Helix was given to the Chicago Tribune's Belgian war pictures.

Business at all except the moving picture houses showed an improvement over the week before, despite the approach of Christmas and a temperature in the twenties, which in the Pacific Northwest is considered unusually cold. The mail order sale for David Warfield, two weeks before his arrival on Dec. 28, outran all records.

A new theater was opened in Marshfield, the principal seaport of Southern Oregon, the first week of December. It is named the Lemanski. After the builder and owner, and while it will show motion pictures, the greater part of the time, it will also accommodate the legitimate. The new house is fireproof, seats 800 people, and cost more than \$20,000.

JOHN F. LOUAS.

# JERSEY CITY, HOBOKEN, BAYONNE

**JERSEY CITY (Special).**—The Majestic closed Dec. 21-24, reopened with matinee Dec. 25, 26, with George MacFarlane and company in "The Midnight Girl." "Potash and Perlmutter" Dec. 28-Jan. 2.

Business at Keith's is still at the top notch Dec. 21-23. "The Court Room Girl," a big singing and dancing act; Fred Webster and his Melody Mads, a novel act; Sam Hearn and Helen Rly, sketch; the Castillians, posing; James Mahoney and Dolly Tremont, Morris Sisters, dancers, Dec. 24-26. Stella Trancy and company, Katherine Ostermann and company, Clara Morton Dec. 24-28.

The Monticello and Bon Ton are doing good business with pictures. The Orpheum resumed vaudeville Dec. 24, the bill comprised acts by McKim and Kane, Arden and Belford, Aaron Lavines, Tipy Wilson, Arthur Robinson and company, and Swain's Rats and Cats.

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line, but canceled the rest of the engagement.  
McWaters and Tyson were substituted.  
The Kika Minstrels is booked for Jan. 18, 19.  
WALTER C. SMITH.

# WILMINGTON, N. C.

**WILMINGTON, N. C. (Special).**—The Academy opened Christmas Day for the first time in a month. "Within the Law," with Clara Joel, was the attraction matinee and night.  
Unfortunately Wilmington is so geographically placed that train schedules and length of jumps play the controlling part in booking away. Many road companies have canceled their bookings.  
Manager Opre announces that he will put on stock companies after the first of the year, and keep them on as long as the patronage justifies. Since the Victoria Theater has decided to substitute, indefinitely, moving pictures for its former Keith vaudeville show, it seems probable that the stock company experiment at the Academy will prove a success.  
T. F. NASH, JR.

# CHARITY COVERED THE "SIN"

**WASHINGTON, Ind. (Special).**—The Washington Ind. Dramatic Club will put on George Ade's "The College Widow" Jan. 13 at the Grand. The local Lodge of Elks will put on minireels Dec. 29. Our motion picture houses, the Grand and the Theatre, opened Sunday, Dec. 20, giving entire receipts to charity, a protest was made by the churches and ministers, and the City Council voted against it, but could not stop it, as long as it was for charity, small audiences turned out.  
E. C. SWANWICK.









# VAUDEVILLE

FREDERICK JAMES SMITH—Editor



## The Variety Playlet—Manuel Quiroga's Debut—Nan Halperin's Personality Songs



MISS EVA TANGUAY.  
With Her Cyclonic Personality, She Is the Palace Theater's Interesting Headliner This Week.

THE presentation of the old fashioned and out-of-date playlet, "Drifted Apart," by Ethel Barrymore at the Palace theater seemed to demonstrate clearly that vaudeville's most vulnerable spot is the sketch.

### Ideals and the Variety Sketch

Crude playlets have been accepted so complacently that the dramatic field of the varieties seems practically at a standstill. Looking backward, the notable offerings of two seasons can almost be counted upon the fingers of one hand: Shaw's "How He Lied to Her Husband," Barrie's "Pantaloons," "The Twelve Pound Look" and "Half An Hour" and—what else? Sutro's "The Man in Front" perhaps and his adaptation of Jules Renard's "Carrots." There the list ends. A few native playlets have shown possibilities or unusual qualities.

Vaudeville has passed the stage of crude melodrama or comic supplement farce. A broader and more understanding choice of playlets is an imperative need. Many of the other branches of the two-a-day have advanced beyond the sketch in points of creativeness and ideals. In fact, the playlet seems about ten years behind the song artist. How many playwrights have developed in vaudeville? Three or possibly four.

There are scores of American dramatists to be drawn upon for material. George Ade, for instance, wrote a smart little comedy, "Nettie," for the Princess and the piece is destined for vaudeville shortly. But variety should not find it necessary to follow in the trail of any theater.

The so-called "big names" from the legitimate do not aid vaudeville unless they select a vehicle worth while. We are indebted, by the way, to Miss Barrymore for presenting "The Twelve Pound Look." "Drifted Apart" seems to have been a mere make-shift for the brief tour. For the sake of the Barrie playlet, it should be forgiven.

### Vaudeville Audiences

A Chicago reviewer said recently that two-a-day audiences could be divided into two classes: Seventy per cent. who understand and quietly appreciate the best; and the remaining thirty per cent. who noisily

applauded the slapstick and even the vulgar. Let's put some faith in the silent seventy.

While we're on the subject of "Drifted Apart," it would be unjust not to say Miss Barrymore sounded a depth of pathos that evoked tears. She has never touched a more poignant note. Miss Barrymore is growing steadily in power, resource and art. At this moment she's one of the few really big actresses of our stage.

Jack Wilson, assisted by Franklyn Battie, followed Miss Barrymore. Wilson always burlesques the preceding acts on the bill and "Drifted Apart" wasn't spared. There is a line between good fun and coarseness. Travesties are amusing enough but Wilson seems to have an increasing tendency to be vulgar.

### Manuel Quiroga in the Varieties

Manuel Quiroga, the violinist recently heard in recital, appeared at the Palace. Making his debut, Quiroga was naturally the most interesting of the week's entertainers.

Quiroga is slender and youthful appearing—of unobtrusive personality. With an accompanist, he offered four numbers: Variations sur un Theme de Corelli (Tartini-Kreisler), Dvorak's Humoresque, Der Zephir (Hubay) and Ronde des Lutins (Bazzini). His playing revealed an interesting technical dexterity and an agreeable purity of tonal quality.

It is, of course, impossible to accurately estimate Quiroga from four numbers. But he seems to possess unusual resources.

Toby Claude offered her bright and appealing episode revue, in which she appears in her best known characterizations from musical comedy. Kitty Bryan has succeeded Lorraine Huling as the little cabaret guest. She is pretty but she lacks the fresh charm of Miss Huling.

The Kaufman Brothers are black face comedians who sing and talk. They wear lurid comedy vests and tell jokes about a certain over-worked brand of automobiles. Then, too, they express comic surprise at discords from the drummer, at the same time exclaiming: "I hope you break it, you Swede!"

The Kaufmans delighted the representatives of the thirty per cent. present.

### Nan Halperin's Charming Skill in Songs

We journeyed up to the Alhambra just to watch Nan Halperin once more and returned thoroughly convinced that she is the coming artiste of song.

Miss Halperin has personality and youth—besides a remarkable artistry in delivering a melody. She has repression and, of course, technical skill—or she wouldn't have repression.

"Sully's Barber Shop" was the principal contribution to art at the Victoria. This has been described as an "adlib concoction" and was built around the tonsorial shop—patronized principally by players—in the Putnam Building in Times

Square. With a reproduction of a barber shop as a background and the members of a harmonising quartette playing the four barbers, the roles of the "customers" were depicted by various entertainers on the same bill and by players "laying off" during Christmas week. Loney Haskell himself aided in the uplift. Harry Fox was among those present, and that excellent actor-author, Tommy Gray, contributed a powerful characterisation.

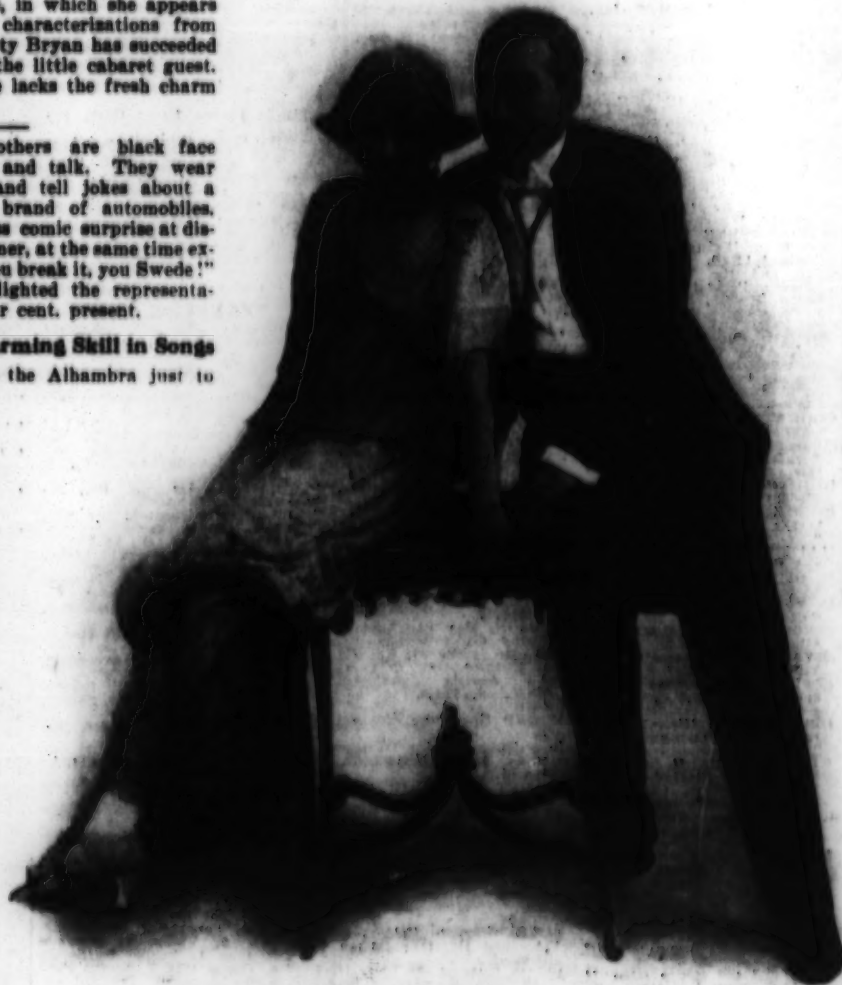
The program promised that the sketch would prove whether Sully is "a bad actor or a good barber." The jury, we understand, is still out. Next!

### Ruth Royce's Need of Repression

Someone should really give Ruth Royce a little advice about repression. She has allowed her excessive methods—the little jumps, the grotesque poses, the mugging—to grow until she absolutely grates upon an observer. We say all this in a kindly spirit, because we believe that Miss Royce has possibilities—under the right direction.

Solly Lee, the Victoria ticket taker, executed four songs with feeling, gestures, pathos, the snap-your-fingers cabaret stuff—and everything. When you realise that Solly takes the tickets—and passes—at the Victoria door, our conflicting emotions can be understood. Upon mature consideration, we wish to proclaim Mr. Lee an eminently satisfying tenor. We especially like his touching rendition of "When You're a Long, Long Way From Home," at that heart rending moment when you—

"Cross the t's with kisses,  
What a strange world this is."



JOSEPH E. HOWARD AND MISS MABEL MCCANE,  
Musical Comedy Stars Now Appearing with Success in Vaudeville.



## BROOKLYN VAUDEVILLE

**BROOKLYN (Special).**—The Orpheum had a real holiday bill for Christmas week, with Irene Franklin headlining in her clever character song types. Clark and Newman offered their former act, "The Baseball Fan and the Girl." Chick Sala was seen in his character country school entertainment. Christensen and Louisa, the two Hollanders; Matthews, Shayne and company, the Bracks, Marion Murray in "A Modern Prima Donna," and Burns, Kilmer and "Irady in a 'Campus Rehearsal,' also appeared.

Kitty Gordon's first appearance at the Prospect, Brooklyn, and the extra fine bill last week, packed this playhouse at all performances. Mrs. Gene Hughes and her company, Maud Lambert and Ernest Ball, Doc O'Neil, Stuart and Keesey, Lacton, Lucies and company, Anthony and Mack, Dan Burke and Glick, and Al Rayne's Bulldogs completed the bill.

## ENGLISH MUSIC HALL NOTES

**LONDON (Special).**—The business at the hall seems to be on the boom. Last week the Holborn Empire played to capacity at every performance.

Leipold still continues to mystify his audiences, as was evidenced at the Coliseum last week.

"The Red Hussars," with Jimmy Learmonth, is scoring over the L. T. V. tour.

Torrence, the juggler, is booked for an early January appearance over the Moss-Empire tour.

Pearl Barti is being kept busy on the Stoll tour.

Lodent displayed some remarkable feats in juggling at the Coliseum last week.

Helena Frederick is due to arrive in London on Jan. 5 from South Africa, where she has been appearing with success. She will put on a new patriotic sketch, "The Call to Arms."

**LONDON (Special).**—Bob Adams, of the Two Hobbs, called for America on the *Lust-tels* on Dec. 16.

Beth Tate is ill and resting.

Gerald Griffin opened his season at Newport on Dec. 14.

Ethel Levey is playing the halls.

All foreign artists have to report at police headquarters upon arriving in a provincial town. They are also compelled to carry passports.

Miss Lee White, Alexandra Dagmar, Mrs. Alden, Hamlin and Mack, the Two Hobbs, and Gerald Griffin enjoyed an old-fashioned Thanksgiving dinner in London. Pumpkin pie—at \$1 a piece—was headlined.

O. P. M.

## GRACE LA RUE IS CHICAGO HIT

**CHICAGO (Special).**—Grace La Rue scored one of the biggest hits of the season at the Majestic last week. Belle Baker scored heavily with Irving Berlin's songs. Frank Fogarty captured a laughing bill with his Irish stories. Natalie and Ferrari appeared in dances, and Arthur Prince offered his unusual ventriloquist specialty.

Ching Ling Foo, the Chinese magician, headlined at the Palace Music Hall. The Four Marx Brothers offered a musical tableau, "Home Again."

A. C. WILKIN.

## FRED WARD SERIOUSLY ILL

Fred Ward, the vaudeville agent, is seriously ill at Saranac Lake. Following a sudden attack at the Victoria Theater on Monday, Mr. Ward was advised by his physician to go to Saranac Lake in the Adirondacks for a rest. He was seized with violent hemorrhages while on the train and was removed at Albany, later being taken to the Remondier Hotel in Troy. He was subsequently removed to Saranac Lake.

Mr. Ward is well known as an agent, directing the vaudeville tours of Belle Story, Adele Ritchie, and other headliners. He was at one time a member of the team of Fields and Ward, retiring from the stage on account of ill health.

Bickel and Watson have given up their vaudeville bookings, it is said, following a disagreement over the routing.

## COMING HEADLINERS

Week of Jan. 4.—Colonial, Lupita Perez; Victoria, "The Garden of Eden," Courtney Sisters; Alhambra, Eva Tanguay; Royal, Frank Keenan and company; Nan Halperin, Lambert and Ball; Orpheum, Mrs. Leslie Carter and company; Fannie Brice, Harry Carroll; Prospect, Jack Wilson and Franklyn Bette; E. F. Hawley and company; Bushwick, Catherine Calvert and company; Laddie Chis.

Week of Jan. 11.—Palace, Nan Halperin; Victoria, "The Sacrifice," Marshall Montgomery, Brooks and Brown; Colonial, Trine Frigana; Catherine Calvert and company; Conroy and Le Maire; Alhambra, Evelyn Nesbit and Jack Clifford; Royal, Bert Lloyd, Bert Errol; Royal, Clark and Hamilton, Harry Carroll; Orpheum, Irene and Bobbie Smith; Nellie V. Nichols; Bushwick, Eva Tanguay; Prospect, Bert Levy.

## MRS. CARTER DELAYS VARIETY TOUR; NAZIMOVA IN WAR SKETCH

Christmas in the United Offices and Theaters—E. F. Albee Gives Holiday Baskets

BY WALTER J. KINGSLEY

**THE** employees of the Palace Theater have eight hundred gross of perfectly good Christmas cards.

Nazimova will not use the clever Catherine Chisholm Cushing sketch at present in vaudeville, but will open at the Palace in a timely way, piece late in January. The playlet dealing with present events in Europe is being dramatized from a story which will appear in the February issue of the *Century Magazine*. Until the magazine has been put on sale, Nazimova cannot open in the sketch.

Mrs. Leslie Carter is so tremendously interested in her motion picture work that she has indefinitely delayed her vaudeville opening in a condensed version of "Zana."

Vaudeville magnates are not overlooking the fact that the enormous success of two musical pieces selling out far in advance is due entirely to the variety talent in the respective casts.

Eva Tanguay requests that all humor based upon the name of Ford be omitted in her presence or in articles about her. As it happens, there are more Ford stories going about than any other brand, and it is hard not to apply them to the comedienne's domestic troubles.

Starting on Jan. 4 the Empress Theater in Grand Rapids will play Keith vaudeville twice a day. The Columbia will go into photoplays.

Christmas proved once again that "Ed-die" Darling is the most popular young man in vaudeville.

The B. F. Keith New York Theater Company has engaged an automobile for the use of the executives in visiting the houses. I. Robert Samuels finds it a blessing on wheels in his tours of inspection.

One jeweler who does a thriving trade with vaudeville artists in thriving times tells me that it was heartbreaking the way orders for expensive gifts for booking men and theater managers were canceled right after the news of the cut. The worst of

the hard times is over, and from now on things are going to pick up in the two-day.

Vaudeville discovered through the medium of Christmas cards that Harry Reichenbach's middle name is Lafayette, and he was immediately rechristened H. Lafayette Reichenbach.

E. F. Albee gave out several hundred Christmas baskets, each containing a dinner for six people, before his departure for Asheville. When it was announced that the Palace had raised a Christmas fund several hundred pitiful appeals for help came through the mails, and by Mr. Albee's direction each letter was answered by an overflowing basket.

Manager "Willie" Wood, of the Colonial Theater, has gone over to Boston to direct the Boston Theater for the Keith interests during the run of "Ben-Hur." Wood has worked wonders with the Colonial.

Next week four clever sisters who fled from Antwerp after the capture of the city will open at the Alhambra Theater in a musical act, called "These Belgian Girls." These sisters were ranked among the best musicians in Belgium, and until the war were playing concert engagements in the Low Countries. They will be given every opportunity by the United Booking Office to make a new career in this country.

The success of Quirina, the Spanish concert violinist in Keith vaudeville, proves that the plan for presenting operatic, musical, and vocal stars of the first magnitude in the two-day meets with public approval. A celebrated opera singer will be announced for vaudeville in a few days.

Vaudeville is fast passing the legitimate stage in point of prosperity. On the surface it looks as though the vaudeville and motion picture men had ample bank rolls, while the legitimate producers are begging under cover and saving even on advertising.

Every Friday morning at the Palace is devoted to tryouts. Any one with an act or an idea has ample opportunity to get an audience from the booking experts.

## TALKED ABOUT IN THE WORLD OF VAUDEVILLE

Holiday Lassitude in the Varieties—Eva Tanguay Separates from Her Husband

According to a statement read and approved by Eva Tanguay herself, the cyclonic star has separated from her husband, John Ford, and will file papers in a divorce action shortly. Miss Tanguay is staying at the Hotel Cumberland and Mr. Ford has removed to the Hotel Van Cortlandt.

Miss Tanguay and Mr. Ford were married by a Justice of the Peace in Ann Arbor, Mich., on Nov. 24, 1913.

Francis Dooley and Corinne Sales are leaving American vaudeville. They sail from San Francisco on Jan. 19, booked to tour Hugh McIntosh's Australian theater.

Raymond and Caverly have been signed for the new Klaw and Erlanger revue, "Fads and Fancies." Conroy and Le Maire will have principal roles in the revue.

May Irwin opened her vaudeville tour on Monday at the Chicago Majestic in a sketch, "She Just Wouldn't." Miss Irwin comes to the Palace shortly.

Bianche Walsh, recently seen in "The Garden of Paradise," is returning to vaudeville. She opens at the Colonial on Monday.

"The Sacrifice," the imported dramatic playlet of the French Revolution, originally scheduled for the present week at the Victoria, has been postponed to Jan. 11. Mildred Blanchard will have the principal role.

Sidney L. Mason and Marie Vaughan are appearing in vaudeville, under the direction of Joseph Hart, in a novelty comedy sketch, "Don't Do That," by Jeanette Nordenschild.

Charles McNaughton, brother of Tom McNaughton, and last seen in "The Doll Girl," is in vaudeville in a skit by Tommy Gray, called "For the Lord's Sake."

Tommy Gray, who distinguished himself last week as a member of Bully's supporting company at the Victoria, will make his first New York appearance in his new novelty song act on Jan. 4. Mr. Gray opens at the Alhambra.

Eva Tanguay will be the Alhambra star-liner next week.

Maude Tiffany, who arrived from Europe a few days ago, has opened on the Marcus Loew circuit.

Trine Frigana will make her first Eastern appearance in come time at the Colonial on Jan. 11. Miss Frigana will use a skit by Tommy Gray.

Marie Nordstrom opens in vaudeville on Monday at Keith's in Philadelphia in a skit, "Bits of Acting," by her sister, Frances Nordstrom. Evelyn Blanchard is directing the tour.

Himer Reizenstein, author of "On Trial," has written a sketch for Lillian Keller.

Marguerite Skirvin opens shortly in vaudeville in "The Passion Play of Washington Square," a playlet by Sydney Hirsch in which Isotta Jewell was seen recently in Washington. Miss Jewell left the stage upon her marriage recently to a member of Congress. Harrison Ford will be Miss Skirvin's leading man.

Irene and Bobby Smith make their first appearance in Greater New York at the Orpheum on Jan. 11.

Loney Haskell, the irrepressible, announces "The Garden of Passion" for the Victoria, opening on Monday.

Catherine Calvert comes to the Bushwick on Monday, with the Colonial to follow.

La Milo, who appeared at the Palace recently in her posing act, has been routed in the United houses. She opens at the Bushwick on Monday.

The interview with Irene Franklin, published in the Christmas vaudeville number of *The Mirror*, has been the subject of a special press story issued by the United publicity department. In part, it has been reprinted by the *Working Telegraph*, the *Star*, and other publications.

The Dramatists' Play Agency controls the acting rights of Marion Craig Wentworth's playlet, "War Brides," which is to appear in the February issue of the *Century Magazine*.



Miss May Irwin.

The Comedienne, Is to Make a Vaudeville Tour.

In his "Apologia Pro Vita Sua," Cardinal Newman stated precisely where he stood on many personal questions, and which there was public discussion. Here is Miss Barrymore's "apologia":

"I have always said that a woman's career—career—should be secondary to her duty as a woman—as a mother. But I think that a family and a career are far from incompatible. I have harmonized both, and from now on I expect to do better things on the stage than ever before. I shall not desert my children as much as most women do. We live in New York and the children go to bed when I go away in the evening—except, of course, my oldest, Sammy. He's five and stays up a little later. He often goes to madame with me. When they get older, I expect to take my family with me when I make trips out of New York."

"Now when I am out of town I telephone them every evening. Then, too, I get a daily telegram telling all the family news. I have three children. Joan, Anne, and Sam. Joan is a year and three months old and Samuel is a bit over five. I don't know where to send Sammy to school. He's entered at St. Paul's and St. George's and several others, but as his father went to Andover, Sammy may go there, too. As for college, I like Harvard, but I haven't made up my mind."

"I'm afraid that I am still stage-struck. In fact, I know that I am. I want to be a really great actress. My husband doesn't object. He wants a wife who does something in the world. Would a man who married a sculptress want her to give up her art? Would a man who married a beautiful singer want her to give only for him—unless he was quite selfish? I don't care about the independence of earning my own living. I don't care about that part of it, for it's only spending money! But you've got to be paid—or they wouldn't appreciate you. The money is secondary—and yet it isn't."

"The Mystic Bird" has been routed over the Marcus Loew time.

W. H. Murphy and Blanche Nichols left the Palace bill last week after the opening performances of their new sketch, "A Quiet Room. They were succeeded by Paul Morton and Naomi Glan.

B. F. Keith's Palace Theater is arranging for its own taxicab service to and from the theater at a tariff 50 per cent. lower than the present rate.

"Four Belgian Girls" is the name of a new musical act in Keith vaudeville. The team is composed of the four St. Charles sisters, who are refugees from Antwerp. The sisters were forced to give up a concert career in the low countries as a result of the war. Fleeing from their home in Antwerp, they were taken in England by a Red Cross ship. In London they were given tickets to New York. They landed here almost penniless and came at once to the Palace Theater. E. F. Albee, of the United Booking Office, heard them sing and play and immediately gave them a contract in Keith vaudeville. They will open at the Alhambra Theater next week.

Minnie Dupree is making her first appearance this week at the Colonial Theater in Edward Childs Carpenter's new playlet, "Broad Upon the Waters."

A special Winter festival bill will be the feature at the Royal Theater next week. The programme will include Frank Keenan and company, Nan Halperin, Lambert and Ball, and Bert Errol.

Bird Millman, the pretty wire artist, makes her return to New York vaudeville at the Palace on Monday.



The seating capacity will be increased from 1,300 to 2,000 by the changes.

**Dates A head must be received by Friday for the next issue.**

CLAUDUS and Scarlett: Bushwick, B'klyn; Orph. Harrisburg, Jan. 4-9; Victoria, N. Y. C. 11-16.

CLAYTON, Benita, Co.: Tompkins, Rochester; Keith's, Boston, 4-9; Maryland, Balto., 11-16.

CLIFF, Laddie: Victoria, N. Y. C.; Bushwick, B'klyn, 4-9; Shen's Buffalo, 11-16.

CLINTON, Norvety: Fell's; Orph. Montreal, Prov. 4-9.

COAKLEY, Harvey and Dunlevy: Hipco., Cleveland; Keith's, Prov., 4-9.

COCHLAN, N. Gertrude, Co.: Orph., Omaha, 4-9.

COLE, Sam: Demary: Palace, Cham., 4-9.

COLLINS, Lettie: Grand, Syracuse, Jan. 4-9; Keith's, Toledo, 11-16.

COLLINS, Milt: Orph., Wis.

"COLONIAL DAVE": Loric Richmond, 28-30; Colonial, Norfolk, 31-Jan. 2; Orph., Birmingham, 4-9; Forsythe, Atlanta, 11-16.

CONFOR and King: Maryland, Balto.; Orph., Birmingham, 4-9; Forsythe, Atlanta, 11-16.

CONCHAS, Paul: Orph., B'klyn.

CONLAN and Steele Trio: Prospect, B'klyn.

CONNELL, Regina, Co.: Alhambra, N.Y.C., Jan. 4-9; London, Can., 11-16.

CONNELL, Jan. Co.: Keith's, Indianapolis; Keith's, Louisville, 4-9; Keith's, Cincinnati, 11-16.

CONNELLY and Weinrich: Orph., Montreal; Keith's, Boston, 4-9.

CONROY and Lemaire: Keith's, Prov.; Keith's, Boston, 4-9; Colonial, N.Y.C., 11-16.

CONROY and Models: Grand, Syracuse; Keith's, Toledo, 11-16.

COATES, Keops and Johnson: Fell's, Hartford, 11-16.

COOK, Joe: Keith's, Prov.

COOPER and Smith: Colonial.

COOPER, Harry: Orph., Montreal, Jan. 4-9.

COOPER, Joe and Low: Orph., Sioux City; Orph., St. Paul, 4-9.

CORRINI's Animals: Forsythe, Atlanta; Loric, Richmond, 4-9; Colonial, Norfolk, 7-9.

CORSETT, Sheppard and Demoras: Orph., Salt Lake City, 4-9.

CORRELL and Gillette: Keith's, Phila., 4-9; Keith's, Boston, 11-16.

CORSOBYE and Burns: Bushwick, B'klyn, Jan. 4-9.

COSTA Troupe: Orph., Portland, 11-16.

COUNTRY SISTERS: Victoria, N.Y.C., Jan. 4-9.

COWBOY Minstrels: Prospect, B'klyn, 4-9; Orph., Harrisburg, 11-16.

COX, Hester: Colonial, N.Y.C.

CRANE, Mr. and Mrs. Douglas: Orph., Winnipeg.

CRESSY and Dwyne: Orph., Sioux City; Orph., Minneapolis, 4-9; Orph., Duluth, 11-16.

CROMWELL, The: Colonial, Erie, 11-16.

CRONIN, Morris: Orph., Lincoln; Orph., Sioux City, 4-9.

CROOKER, Henrietta: Orph., New Orleans.

CROSSMAN and Stewart: Alhambra, N.Y.C.; Orph., B'klyn, 11-16.

CROSS, Wellington and Lole: Forsythe, Atlanta; Orph., 30; Orph., Erie, Jan. 3-16.

CUNNINGHAM and Marion: Maj., Fort Worth, Tex.; Maj., Houston, Tex., 4-9; Maj., San Antonio, 10-16.

CURRIS, Julia: Shen's, Toronto.

DANUBER, Four: Orph., Seattle; Orph., Portland, 4-9.

DAVIS, Harry: Keith's, Louisville, 11-16.

DE COE Family: Orph., Minneapolis.

DELEY, Ben, Co.: Orph., Denver, 4-9.

DE HAVEN and Nioce: Orph., Portland; Orph., Oakland, 4-9.

DE HAVEN, Mr. and Mrs.: Keith's, Wash.; Keith's, Phila., 11-16.

DE LA ROSE: Bijou, Savannah, 4-9; Victoria, Charleston, 4-9; Orph., Jacksonville, 11-16.

DE MAR, Grace: Victoria, N. Y. C.

DEMAEST, Carl: Royal, N.Y. C., 11-16.

DEKINER's Animals: Orph., B'klyn.

DE KERRIS, Henrietta: Keith's, Prov., 11-16.

DIAMOND and Brennan: Orph., Memphis; Orph., New Orleans, 11-16.

DICKINSON, Rubie: Orph., Salt Lake City; Orph., Omaha, 4-9.

DINEHART, Allan, Co.: Palace, Cham., 4-9.

DITTON, Ed: Orph., St. Paul; Orph., Minneapolis, 4-9.

DIXEY, Henry B.: Keith's, Boston.

## Headlining in Vaudeville



DOCKSTADER, Lew; Keith's  
Detroit; Royal, N.Y.C. 4-9;  
Baltimore, 11-13; Orph.  
DOUGLAS and Kennedy; Columbia,  
St. Louis; Grand, Pittsburgh,  
11-13.  
DOOLEY, Joe and Ethel; Victo-  
ria; Charleston, Jan. 4-9;  
Birmingham, 7-9; Orph.,  
Birmingham, 11-13.  
DOOLEY, Ray, Trio; Keith's,  
Louisville.  
DOOLLEY and Reed; Keith's,  
Columbus; Keith's, Louis-  
ville, 11-13.  
DOOLY and Bayles; Shea's,  
Toronto; Palace, Ohio, 3-5.  
DORRIS, Mima; Alhambra, N.  
Y.C.  
DORRIS, Marie; Columbia, Grand  
Palace, Keith's, Toledo, 4-9;  
Cleveland, 11-13.  
DOYLE and Dixon; Keith's,  
Toledo; Victoria, 4-9; Orph.,  
N.Y.C. 11-13.  
"DREAMERS of the 70th";  
Keith's, Louisville, 11-13.  
DUFFETT, Bruce, Co.; Keith's,  
Toledo; Keith's, Columbus.  
DUGANIN Duo; Keith's, Cinti.,  
Jan. 4-9; Keith's, Louisville,  
11-13.  
DUPRE and Dupree; Pros-  
pect, N.Y.C., Jan. 4-9.  
DURKE, Minnie; Colonial, N.  
Y.C.  
DURKE, Fred; Orph., Seattle.  
DYER, Robert, Co.; Orph., Salt  
Lake City; Orph., Denver.  
EAGLE and Hamden; Orph.,  
Los Angeles.  
EDWARDS, Gus, Co.; Temple,  
Detroit; Temple, Rochester.  
EIN and French; Orph., Se-  
attle; Orph., Portland, 3-5.  
ELKINSON and Williams; Orph.,  
Seattle, 3-5.  
EL RAY Sisters; Orph., Los  
Angeles.  
EMERSON, Daisy; Orph., Oak-  
land; Orph., Sacramento, 3-5;  
Victory, Stockton, 3-5;  
Yosemite, San Jose, 7-8.  
EMERYMAN, Four; Pros-  
pect, N.Y.C.  
EMMA and Brule; Orph., Du-  
luth, 3-5.  
E. N. O. L., Bert; Bushwick,  
N.Y.C.; Royal, N.Y.C. 4-9;  
Columbia, N.Y.C. 11-13.  
EUGENIE, Trio; Orph., Kan-  
sas City, 3-5.  
EXPOSITION Four; Victoria,  
Charleston, 4-9; Bijou, Sa-  
vannah, 7-9; Orph., Jackso-  
nville, 11-13.  
FABER, Girls; Poli's, Hart-  
ford.  
FABER, Taylor, Trio; Shea's,  
Toronto.  
FELIX and Barry, Girls; Pros-  
pect, N.Y.C., Columbia, 11-13;  
Orph., Atlanta, 11-13;  
Orph., Johnston, 14-13.  
FENTON, Marie; Palace, Ohio,  
Columbus, St. Louis, 3-5.  
FERGUSON, Harry, Co.; Royal, N.  
Y.C.  
FIELD, Sallie; Bushwick,  
N.Y.C.  
FIELD, W. C.; Temple, De-  
troit; Temple, Rochester.  
FINCH and Coleman, 11-13.  
FINCH and Finn; Maj., Chen.  
FINCH and Green; Shea's,  
Buffalo; Shea's, Toronto, 4-9;  
Prospect, N.Y.C. 11-13.  
FITZGERALD, N.Y.C. Orph.,  
N.Y.C. 11-13.  
FITZPATRICK, Bert; Shea's,  
Toronto, 11-13.  
"FIXING the Furnace"; Royal,  
N.Y.C.; Prospect, N.Y.C. 4-9.  
FLANAGAN and Edwards;  
Bushwick, N.Y.C.; Royal, N.  
Y.C. 4-9; Victoria, 11-13;  
Orph., Norfolk, 14-13.  
FLETCHER and Fandile; Al-  
hambra, N.Y.C.  
FOUNTAIN, Frank; Keith's, To-  
ledo; Hips, Cleveland, 4-9;  
Keith's, Indianapolis, 11-13.  
FORD and Hewitt; Keith's,  
Cint.  
FORD and Truly; Maryland,  
Baltimore, 11-13.  
FOUR, Max and Mabel; Keith's,  
Toledo; Keith's, Columbus,  
4-9; Grand, Pittsburgh, 11-13.  
FOUR, Ed. and Minnie;  
Orph., Tampa; Columbia, Nor-  
folk, 11-13; Lyric, Richmond,  
11-13.  
FOUR and Burkhardt; Poli's,  
Hartford, Jan. 4-9.  
FOY, Maud, Co.; Grand, Pitts-  
burgh; Keith's, Cinti., 4-9;  
Hips, Cleveland, 11-13.  
FRANKLIN, Fred, Y.C. and Bert  
Gardner; Royal, N.Y.C.  
FRIDKOWSKI, Troupe; Orph.,  
N.Y.C.; Prospect, N.Y.C. 4-9;  
Royal, N.Y.C. 11-13.  
FRIGANZA, Fritzie; Shea's,  
Buffalo; Shea's, Toronto, 4-9;  
Columbia, N.Y.C. 11-13.  
GALLAGHER and Carile; Maj.,  
Milwaukee, 3-5.  
GALLOP, A. J., Louis, Co.;  
Maryland, Baltimore, 4-9; Orph.,  
Baltimore, 11-13.  
"GARDEN of Emotion"; Victo-  
ria, N.Y.C., Jan. 4-9.  
GARDINER, Trio; Shea's, Bu-  
falo; Shea's, Toronto, 4-9.  
GARDING, Gus; Orph., San  
Moines; Orph., Omaha, 3-5.  
GAUDSMITH, Ted; Keith's,  
Prov.; Victoria, N.Y.C. 4-9;  
Orph., Harrisburg, 11-13.  
GALE, John; Orph., Salt  
Lake City; Orph., Denver,  
3-5.  
GEORGE, Edwin; Palace, Ohio,  
Cint.; Hips, Cleveland, Jan.  
11-13; Columbia, Grand Rapids,  
Birmingham, 11-13.  
GILBERT and Monroe; Orph.,  
Birmingham, 11-13.  
GILBERT, Lucy; Palace, N.  
Y.C.; Maryland, Baltimore, 4-9;  
Orph., Baltimore, 11-13.  
GILLIN, Mary; Orph.,  
Orph., Omaha; Orph., Sioux  
City, 3-5.  
GILMORE and Castle; Orph.,  
Tampa.  
GILSON, Micahe; Grand,  
Pittsburgh.  
GILSON and Hootman; Lyric,  
Richmond, 3-5; Columbia,  
Norfolk, 31-Jan. 3; Forsythe,  
Atlanta, 4-9.  
GOLD, Gus; Orph., Lin-  
coln; Orph., Sioux City, 3-5.  
GORDON, John H., Co.; Bush-  
wick, N.Y.C., Jan. 4-9;  
Keith's, Prov., 11-13.  
GORDON, Kitty; Orph.,  
Harrisburg, 4-9; Keith's,  
Phila., 4-9; Orph., Montreal,  
11-13.  
GORDON and Rice; Orph., Bir-  
mingham; Forsythe, Atlanta,  
4-9; Orph., Savannah, 31;  
Victoria, Charleston, 14-13.  
GORMLEY and Caffery; Orph.,  
Memphis.  
GOULD and Ashlyn; Orph.,  
N.Y.C.; Orph., Montreal, 4-9.  
GRACE and Maude; Orph.,  
Omaha.  
GRAPPEIN, Chas., and Co.;  
Orph., Winnipeg.  
GRASER, The; Orph., Minne-  
apolis; Orph., Los Moines,  
4-9.  
"GREEN Beetle, The"; Hips,  
Cleveland; Keith's, Columbus,  
4-9.  
GREEN, Ethel; Maj., Chen.  
11-13; Orph., Louis., 4-9.  
GROGGY Troupe; Alhambra,  
N.Y.C.  
GROVER and Richards; Victo-  
ry, Stockton, 30-31; Yome-  
nita, San Jose, Jan. 7-8.  
HABER, Co.; Orph.,  
Seattle; Orph., Portland, 3-5.  
HAL and Francis; Orph., Sa-  
cramento, 3-5; Victory, Stock-  
ton, 3-5; Yosemite, San Jose,  
7-8.  
HALL, Billy "Broad"; Orph.,  
Memphis; Orph., New Or-  
leans, 3-5.  
HALL, Billy; Orph., Har-  
rington; Royal, N.Y.C. 4-9.  
HALL, John, and Alice, Victoria,  
Charleston, 23-30; Bijou, Sa-  
vannah, 31-Jan. 3; Orph.,  
Tampa, 4-9.  
HANLON Brothers; Orph.,  
Cincinnati; Keith's, Phila., 11-13.  
HARDEN; Palace, Spring-  
field, Mass., Jan. 4-9.  
HARRIS and Marzen; Pros-  
pect, N.Y.C.; Poli's, Savannah,  
3-5.  
HART, Marie and Billy; Co-  
lumbia, St. Louis; Orph.,  
Memphis, 3-5.  
HARTMAN and Verdy; Keith's,  
Tampa.  
HAYMAN's Novelty; Alham-  
bra, N.Y.C.; Keith's, Phila.,  
4-9.  
HAYLAND and Thornton;  
Orph., Winston, 3-5.  
HAYLAND, John; Orph., St.  
Paul; Poli's, Hartford, Jan.  
4-9.  
HAWKINS, Lew; Orph., Port-  
land, 3-5.  
HAWKINS, S. F., Co.; Hudson,  
Grand Hill, N. J.; Prospect,  
N.Y.C. 4-9.  
HAWTHORNE and Ingle;  
Shea's, Buffalo; Shea's, To-  
ronto, 4-9; Temple, Detroit,  
11-13.  
HELAN, Baby; Orph., Mont-  
real; Dominion, Ottawa, 4-9.  
HENKINS, J. and W.;  
Keith's, Wash.; Maryland,  
Baltimore, 4-9; Victoria, N.Y.C.,  
11-13.  
HENRY, Fling; Keith's, In-  
dianapolis; Orph., Birming-  
ham, 4-9; Victoria, Char-  
leston, 11-13; Bijou, Savannah,  
14-13.  
HELMIN, Lillian; Keith's,  
Phila., 11-13.  
HERMANN, Adelaide; Pros-  
pect, N.Y.C.; Royal, N.Y.C.  
HINES and Fox; Orph., St.  
Paul; Orph., Duluth, 3-5.  
HORN and Lee; Royal, N.Y.C.  
Jan. 4-9; Orph., N.Y.C., 11-13.  
HOFFMAN, Gertrude, Co.;  
Orph., Denver.  
HOLD, Art; Keith's, Cinti.,  
Grand, Pittsburgh, 4-9;  
Keith's, Louisville, 11-13.  
HOPKINS, Sisters; Keith's,  
Columbia, Kansas, 4-9;  
3-5; Keith's, 11-13.  
HORROR Troupe; Orph., Win-  
nipeg, 3-5.  
HOODIN, Harry; Palace,  
Ohio; Keith's, Toledo, Jan.  
11-13; Columbia, Grand Rapids,  
11-13.  
HOWARD and Symon; Orph.,  
Jacksonville; Orph., Tampa,  
4-9.  
HOWARD, Charles, Co.; Orph.,  
Los Angeles.  
HOWARD, Eddie; Orph., Bir-  
mingham; Forsythe, Atlanta,  
4-9; Orph., Jacksonville, 11-13.  
HOWARD, Great; Keith's, Bos-  
ton.  
HOWARD, Joseph and Mable  
Horton; Prospect, N.Y.C.  
HUGHES, Mrs. Gene, Co.;  
Grand, Syracuse, Colonial,  
Brie, 4-9; Temple, Detroit,  
11-13.  
HUNTING and Francis; Orph.,  
Salt Lake City; Orph., Den-  
ver, 3-5.  
HURST, Brandon, Co.; Orph.,  
N.Y.C.  
HUSKINS, Nine White; Orph.,  
Frisco; Orph., Oakland, 3-5.  
HUSSEY, James and Jack  
Swick; Orph., Kansas City,  
4-9.  
HYAMS and McIntyre; Orph.,  
New Orleans, 3-5.  
HYMACK; Keith's, Wash.,  
4-9; Victoria, N.Y.C.  
"IDLE"; Columbia, N.Y.C.  
IDANIS, Fire; Victoria, N.Y.C.  
INHOFF, Chas. and Corinne;  
Orph., Orph., Sacra-  
mento, 3-5; Victory, Stock-  
ton, 3-5; Yosemite, San  
Jose, 7-8.  
INGER, Clara; Orph., Los An-  
geles, 3-5.  
INGRAM and Ryan; Bijou, Sa-  
vannah, 32-33; Victoria,  
Charleston, 31-Jan. 3; Orph.,  
Jacksonville, 4-9; Orph.,  
Tampa, 11-13.  
IOLENE, Sisters; Temple, De-  
troit; Rochester, 4-9.  
IRWIN, J. W., Co.; Orph., Mont-  
real; Keith's, Phila., 4-9.  
IRWIN, May, Co.; Maj., Mil-  
waukee, 3-5.  
ISABEL, Sisters; Duluth; Maj.,  
Milwaukee, 3-5.  
JACK and Floris; Orph., Den-  
ver.  
JACKSON, Joe; Keith's, In-  
dianapolis; Grand, Pittsburgh.  
JACOB'S Duo; Orph., Jack-  
sonville; Orph., Tampa, 4-9;  
Forsythe, Atlanta, 11-13.  
JACKSON, Royal, N.Y.C.  
JACKSON, Joseph, Co.;  
Orph., Lincoln; Orph., Kan-  
sas City, 3-5.  
JENNINGS and Smith

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Minneapolis; Orph., Memphis.  
S.S.  
WESTON and Leon; Orph., New  
Orleans.  
WESTON, Wallace, Or.; Colum-  
bia, Grand Rapids; Keith's  
Columbus, 11-12.  
WESTON, Willis; Columbia,  
Grand Rapids; Keith's, Colum-  
bia, 4-9; Keith's, Columbus,  
11-12.  
WHEELER, Bert, Co.; Poli's,  
Scranton, 11-12.  
WHITE and Jacout; Orph., Kan-  
sas City; Orph., Des Moines,  
11-12.  
WHITING and Bert; Keith's,  
Cruz; Keith's, Wash., 4-9.  
WHITMAN, Frank; Proctor's,  
Albany, 22-23; Proctor's, MI.  
pross, 41, Jan. 1.  
WILCOX, Mr. and Mrs. G.;  
Temple, Rochester; Columbia,  
Grand Rapids, 4-9.  
WILCOX, Mrs. J.; Marshall P.;  
Union, Minneapolis; Em-  
press, St. Paul, 4-11; Nab-  
lack, Billings, Mont., 12, 13;  
Rochester, 11-12.  
WILLIAMS and Welton; Orph.,  
Oakland, 27-Jan. 8.  
WILLIE Brothers; Albee's, To-  
ronto; Temple, Detroit, 4-9;  
Temple, Rochester, 11-12.  
WILLS and Hanson; Colonial,  
Norfolk, 11-12; Lark, Rich-  
mond, 14-15.  
WILLIS, Nat M.; Hiss, Cleve-  
land; Palace, Chic., 3-5.  
WILSON, Grace; Keith's, To-  
ledo.  
WILSON, Jack and Batte;  
Buckwich, B'klyn; Prospect,  
B'klyn, 4-9; Orph., Montreal,  
Can., 11-12.  
WILSON, Frank; Orph., New  
Orleans.  
WOOD, Britt; Temple, Detroit;  
Temple, Rochester, 4-9.  
WOOD, George Wm; Buckwich,  
B'klyn, Jan. 4-9; Royal, N.Y.  
City, 11-12.  
HANNON, Leo, N.Y.; Orph.,  
Sagaminos, 3-5; Victory,  
Stockton, 6; Yosemite, San  
Jose, 4-9.  
STUBBS, Mabel; Keith's,  
Protr., 22, 4-9.



# MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department Established May 30, 1908

## COMMENT AND SUGGESTION

### WHO CUTS THE FILMS?

After author, director, and players have done their best—or worst—the fate of a motion picture lies in the hands of the least known man in the film plant—the cutter, or, if one must be dignified, the film editor. Here a picture may be made or unmade, an author's message strengthened or clouded, a director's work preserved, bettered, or destroyed. Yet how many film cutters are there who measure up in knowledge and imagination with even the average of photo-playwrights and producers?

We quote from a letter received the other day from a photoplay author in the front rank of his profession: "Bad cutting has become such a habit with many manufacturers that I have quit kicking, so far as my own stuff is concerned. To my mind a brainy and expert superintendent of production, who costs real money, should replace mediocre titles and sub-titles with high-class ones and pass upon finished product generally. From the general appearance of positives from some of the leading concerns some hiring of poor intelligence now has the job."

We have heard complaints even more harshly worded against the methods in the cutting rooms of the average studio. Assuredly the film cutter has no easy task, and he may very likely have strong excuses for his lapses. But those very excuses are reasons why the department that puts the final touches to the film should be placed in the best hands possible. A film editor who cannot grasp the motives back of every incident introduced by the author, who is lacking in "plot sense" may butcher the best developed stories. Likewise, a film editor whose literary deficiencies do not permit him to supply sub-titles that harmonize with the author's spirit, may destroy a story's atmosphere completely. A film manufacturer can make many less useful New Year's resolutions than a decision to bring the film editing departments up to the level that has been reached by directors and authors.

### ONE YEAR AND THE NEXT

This past year has been one of artistic development. Features that would, a year ago, have elicited bounteous praise, are to-day dismissed with a few words, for the average is now equal to the exceptional of a year ago. A few companies have no longer a monopoly in producing good pictures. Improvement has been general, with the result that we find the picture's hold on the public stronger to-day than ever.

Shrewd observers say that the coming year will be one of change and advancement in the business side of the

film world. The opening of the present year saw the passing of the "state rights" plan of selling film. The following twelve months brought the formation of the feature programmes. It is still too early to say whether this method will be permanent, the final solution of the film marketing problem. For some it is working successfully, but only at the cost of steadily advancing prices for the films. Others are passing through perilous days, but it is a question whether the method or the quality of the pictures shown is to blame. Still other companies, not in the feature programmes, complain that they do not secure proper financial returns from their multiple reel productions, while young Nineteen Fifteen's first batch of rumors tell of the formation of one or two new feature combinations in the early months of the year.

The forecast says "business reorganization for 1915." Keep your eyes open and watch the way the cat jumps.

ELAINE STERN, winner of Vitagraph's Prize Contest and second in the Chartered Theater Comedy Contest, has put new heart into the automobile industry by a recent runabout purchase. Except for writing a two-reel special for Mary Fuller, and contributing several stories to the magazines, not to mention her usual "Sunny Jim" releases, Miss Sterne is not doing a thing and expects to spend a good deal of her time in the runabout.

The Governor has just appointed you a motion picture censor, Lucinda, and you want us to give you some advice? Well, that's easy. All you have to do is—but just a minute. Have you any practical knowledge about pictures, or have you ever even spent your own good money to see them? No? Well, that's better. For a minute we feared that you might have some knowledge of pictures and that would rule you out of consideration altogether. It isn't allowed in the best censor society. We will now proceed with the initial lesson.

First, engage a press agent. Or, better still, have the Governor appoint a newspaper man to the board with you. Three quarters of your work will have to be done in the columns of the newspapers. You must depend on them to fool the taxpayers into thinking that your salaries are necessary. Start your press agent to work immediately, and have him fill the papers with stories of the strenuous efforts film men are making to prevent you thwarting their plans to corrupt the youth of the nation. Let him refer mysteriously to "million-dollar boodle funds" collected by the manufacturers. Whenever he refers to the picture interests make him use the word "trusts" or "corporations." There is nothing that will get you the sympathy of the common peepul more easily.

## HOW TO BE A CENSOR

On the day your board starts work the press agent can fill the papers with stories of the long hours of toil on the part of the censors. If you see twenty-four reels of film your first day, don't state it that simply. Say, 23,863 feet of film. It sounds ever so much more impressive. You might even say "23,863 inches of film," if the papers in your city are especially gullible. Your press agent needn't be absolutely accurate at figures. Just have him calculate as best he can and then multiply that total by two in order to be on the safe side.

The minute you enter office forget that there are any people in the world over eight years old. Judge all pictures from the standpoint of the cradle. Also make a point of judging each scene on its own merits. If John Jones punches Smith in Scene 1, have that scene cut out, because you know that this scene will make every boy in the audience start out on the war path. The picture man may think that he has pointed a good lesson by having Jones arrested and sent to prison in Scene 2, but you know better. Of course you do. Censors always know everything.

Prepare long tables showing the horrid scenes you have cut out of the films. These needn't be accurate, but they must be lurid. In every collection of twenty cut-outs have at least nine murders, three gambling scenes, two nude women, and assorted scenes of arson, abduction, dance halls and suicide. Keep on hand a stock of foreign-made pictures that no exhibitor would ever attempt to show here and run these off to keep yourself in practice. They also come in handy to impress visitors with your labors.

Adopt a fad. Let it be cruelty to animals, ridicule of "constituted authority," down-trodden stenographers or soft collars, anything, so long as you have a fad. Whenever a daring film manufacturer approaches your particular fad pounce on him with both hands and feet. Slash the film recklessly. The more individual fads in a censor board the merrier.

Finally:

Never be consistent.

Count that day lost on which your name does not get into the newspapers.

Never attend a picture theater.

Never read a picture trade journal.

Never do anything that might teach you something about pictures.

Never show any signs of common sense.

In order to help the Children's Hospital Fund in Los Angeles, Cleo Madison recently appeared on the stage of the Miramonte Theater, Los Angeles, with her director, Wilfred Lucas, in "When We Were Youngsters." The performance netted the fund \$1,300.



PHILLIPS SMALLLEY AND LOIS WEBER,  
As Seen in Bowditch's Feature, "Palm Colors."



## "ETERNAL CITY" SHOWN

Famous Players' Production Featuring Pauline Frederick Given Premiere

Before a brilliant specially invited audience the Famous Players production of Hall Caine's "The Eternal City" was given its premiere presentation last Sunday evening. The picture was staged abroad last summer, under the direction of Edwin S. Porter and Hugh Ford.

The Famous Players secured permission from the author to stage the story for the screen only after considerable persuasion, and when Hall Caine had viewed several of the company's productions to assure himself that the story would lose none of its artistry in film production. A complete review of the picture will appear in next week's Mirror.

### TO FILM LESSING TALES

Bruno Lessing's stories of New York's ghetto are to be produced in motion pictures by the Universal Company, which has just secured exclusive rights to the work of the famous humorist. Mordoch MacQuarrie will play leading roles in the screen productions, the first of which will be "An Interruption," adapted from the magazine form by Bess Meredith, of the Universal West Coast scenario department. As soon as he has completed his present production, "In His Mind's Eye," Charles Gibby and his company of Nestor players will start work on the Lessing stories. Each of the stories will be complete in itself, but the same leading character will figure prominently in the entire series.

### HOUSE PETERS WITH LASKY

House Peters has been selected as the leading man to play opposite Blanche Sweet in that star's first Lasky photoplay production, "The Warrens of Virginia." Mr. Peters makes his debut as a Lasky player as Ramiro in "The Girl of the Golden West," which is announced for release Jan. 4. On Jan. 3, "The Girl of the Golden West" will open at the Strand. In "The Warrens of Virginia," Miss Sweet will be seen as Agatha Warren and Mr. Peters as Ned Burton, the Union officer.

### "ELAINE" BOOKING STRONG

Julius Burnstein, who manages the Electric New York exchange, is wearing a broad smile as a result of the success meeting his first work with the new Pathe serial, "The Exploits of Elaine." "Julie" has booked the coming serial in twenty-one Loew theaters and eleven of the Fox houses. For good measure he has put the Pathe News into the big auditorium of John Wanamaker's for the first run twice a week.

### ROLFE SIGNS IRENE WARFIELD

Irene Warfield, who was formerly leading ingenue with Essanay, and who has recently been appearing with success on the legitimate stage has been signed by the B. A. Rolfe Company to appear opposite Orrin Johnson in the screen production of "Satan Handerson."



ELEANOR WOODRUFF,

Who Will Soon Join the Vitaphone Company.

## DIRECTOR LEONARD ILL

Universal Director Succumbs to Nervous Prostration—Griffith Coming East—Selig Company Going to Panama

LOS ANGELES (Special).—The Pacific Coast colony received another shock this week when Robert Leonard, director for the Universal, was attacked while at work by nervous prostration. Physicians have warned the patient that the ailment means a long rest or most serious results. Whether Mr. Leonard will abide by this advice or leap at his work again is a question. Bob is the well-known comedian who was the "Oh-my-elbow" boy in "The Compass." He played with much success upon the stage until the motion pictures landed him. Mr. Leonard exhibited his 100-horsepower energy at the Universal studio but a short time when he was made director. He has been operating at full power for more than a year, working twenty-eight out of every twenty-four hours, according to the popular phrase. Although a "white hope" in physique, the pastime of defying laws of mental rest has landed him hard. A host of friends and admirers are pulling for his rapid recovery.

Max Pigman, for the Masterpiece Company, has purchased the Loftus studio on Gordon Street. It is a well-equipped place, built by Stanley H. V. Taylor for the capturing of his wife Marion Leonard. Mr. Pigman, Lolita Robinson and company will be at work in the new studio by the time of this publication.

Irving Cummings, the highly popular screen "lead" has joined the American Company at Santa Barbara.

The great film colony of the Pacific Coast is to receive its first official recognition from the Los Angeles Chamber of Commerce. President Arthur Kinney is writing an article about the business for the newspapers.

### Kalem's New Comedy Produced

William Welbert, of the Universal-Joker Company, has succeeded Marshall Neilan as comedy producer at the Kalem studio on Fleming Street. Mr. Neilan soon will begin work as juvenile lead for the Famous Players. First he will play one picture for the Lasky Company.

Ralph J. Morello, who was with the Selig Company—off and on—a matter of eighteen years, has joined the Universal here.

Civic authorities are shoving back the city limits, crowding the Sierra range farther into the background and otherwise preparing for the return of the beloved Biograph bunch which, upon the day of this publication, will don its furs and take a special train for the shimmering Pacific Coast, 112 strong, and conveyed by seven directors. It is understood that the authorities will allow Dell Henderson to accompany the caravan, but there is a mysterious silence regarding the president of the Grouch Club, Lee Dougherty. The weatherman is waiting the arrival of this rain-producing troupe. Hatfield has nothing on this aggregation when it comes to pulling cloud weeps.

Ernest Shields, a comedian who has made good on the screen, has moved from the Joker to the Sterling company at the Universal.

### Selig Feature Company to Travel

The feature company of the Selig studio will leave for Panama, Jan. 4, led by Director Colin Campbell, who wishes it understood that he is not a "veteran," if a clam on age is intended. The company will put on the "Never Do Well" in the canal region, doing a few shorter pictures en route. Kathryn Williams, Wheeler Sakman, and Charles Clary probably will be among those who go, but the entire cast has not been selected.

Anna Little's doctor has ordered her away from the studio for another enforced rest. Director Turner and his company are anxiously awaiting her return to the pictures.

Hobart Bosworth now is directing Elsie Janis. The production is "Almost a Lady," written by the actress herself.

Director J. B. McElwan, the Kalem "railroad director," continues a cheerful and busy patient. Although down he refuses to be "out." He already has framed plans to prolong the "Hazards of Helen" series. He works daily upon his couch, despite that broken pelvis bone.

With a cute little slipper on the foot which lost the toe, petite Dorothy Gish is out promenading these days, aided tenderly by mother and sister Lillian. The cruel tear in her side, caused by the auto accident, is healing nicely, and the patient is restless to be back at work. Her visit to the Mutual studio took on the appearance of a big outdoor reception when the cry went up: "Dorothy is back." Some popular, that young Miss.

Again the indomitable W. E. Keefe. Here it is in brief: "Billie" West, of the Heliance, was playing a "little girl" in a scene at Santa Monica. A policeman hung around and eyed her suspiciously. Finally he approached and, frowning severely, asked: "Why are you not in school?" But why go on? And why struggle? Publicity man Keefe will only jump out at one with another just as brasses.

A bunch of real newspaper men and editors appeared in the press-club scene of Director Cabanne's "Lost House." Now if these same writers will view the picture and tell the truth about themselves as Theplans, all will be forgiven.

Pathe Lehrman, owner and chief producer of the L. K. O. comedy company, has engaged Harry Edwards and Jack Blystone as added directors.

The Curtis-Joker Comedy company, of the Universal, has just completed its 100th picture, of which fifty were written by Clarence Badger, the staff writer. Max Asher, who starred in the front, also is lead in the last, "Fooling Father."

News Note: Manager Isadore Bernstein was seen without his ice cream suit.

"Brian Boru" has escaped from his gilded cage and Dick Stanton is the sorest individual at Inceville. "Brian" was only a pet canary, but he used to put a prima donna to shame for the benefit of the producer.

It is just three miles of mud between the end of the car line and Inceville during rainy weather. But the determined Beasie Harriscale waded the whole distance the other day when caught without car or bus. She just couldn't disappoint Manager Thomas Ince.

### News and Secrecy from Griffith

D. W. Griffith is going to New York soon to arrange for the release of "The Clansman." He first will complete a big feature now in hand, but which is guarded with much secrecy.

Carlyle Blackwell's latest production, "The Last Chapter," pleased newspaper critics in a trial run here. The next feature will be "The High Hand," written by Jacques Futrelle.

Eddie Lyons's first picture as a Christie-Nestor producer is a weird effort called "All Over the Biscuits." There is a hint of tragedy here.

Harry Pollard has begun the four-reel photoplay, "Infatuation," made into scenario form by Mary O'Connor from the book of Lloyd Osborne. Margarita Fischer is playing the sprightly part of Phyllis. Pollard has the male lead.

Grace Cunard is putting furniture into her new mountainside home overlooking Hollywood. Her mother, widowed sister, and child will join her there.

"The Scourge of the Desert" is the third production at Inceville in which William H. Hart is associated. Mr. Hart is the Scourge in this absorbing drama of the desert.

Accompanied by beautiful double-exposure effects, the celebrated fairy story, "Mother Hilda," is on its way at Inceville. The feature will have all the lighting and other artistic effects that can be possibly devised. Beautiful photography will be one of the features.

### New Negative Marker Invented

The firm of Persons and Blake have patented a nifty negative marker to succeed the antiquated slate-held-before-the-camera with its crooked writing. In fact, the invention by A. D. Blake is the foundation upon which this partnership was formed. Manager Thomas A. Persons, of the Selig Jungle Zoo, being the Wall Street end of the corporation. Blake's invention is a single black disk with concealed numbers and letters in white, which, upon manipulation, will show any scene number or fraction of a number in reverse for registration upon the negative. Blake, alias "Jones," already is expending a portion of the fortune which he conjures up as a result of the invention. He has decided upon a racing auto, brindis bull, and yellow stick.

Director Rollin S. Sturgeon's infant, (Continued on page 33.)

MARY FULLER  
VICTOR—UNIVERSAL STAR

JOSEPH W. SMILEY'S  
LUBIN CO.  
LUBIN STUDIO LUBINVILLE

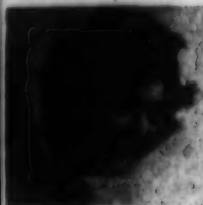
Joseph W. Smiley  
PRODUCER—LEADS

William W. Cobill  
JUVENILE LEADS

John H. Smiley  
CHARACTER LEADS

James J. Cassady  
CHARACTERS

COMING RELEASES:  
THE HOUSE OF DARKNESS—Multiple Reel  
THE SORCERESS—Multiple Reel  
THE PYTHONESS—Multiple Reel



A HEAD

A CURL

A SMILE

ELSIE MACLEOD  
LEADS

SALLY CRUTE  
LEADS EDISON  
in "Colonel of the Red Hussars"

Eleanor Barry  
CHARACTER LEADS  
LUBIN FILM CO.

HERBERT SAUER  
STAGE MANAGER  
EDISON FILMS

ADELE LANE  
SELIG CO.  
PACIFIC COAST STUDIO

CHARLES M. SEAY  
EDISON DIRECTOR Current Releases  
THE ADVENTURE OF THE WRONG SANTA  
CLAUS—Dec. 21. OLD CRUSTY—Jan.

LOUISE HUFF  
LEADS—LUBIN PHOTOPLAYS



# THE EXPLOITS OF ELAINE

## THE TWILIGHT SLEEP!

The Remedy of Mercy applied to the Work of Evil! This Startling Use of Science by the "Clutching Hand" is shown in the Second Installment of "ELAINE," The Biggest and Best Serial yet.

Situations that Startle, Realism that Rouses, A Story that Stirs, that's

### THE EXPLOITS OF ELAINE

Right in your own vicinity thousands of people have read the first story of

### THE EXPLOITS OF ELAINE

And want to see the picture.

The theatre that shows "ELAINE" is the theatre that gets the money. In your own interest see that it is your theatre.

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THE ECLECTIC FILM CO., 110 W. 40TH ST., NEW YORK





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German Troops Entering Antwerp After the Capture of That City.



These Two Photographs Copyrighted by International News Service.  
Wounded Belgians Assisted to Rear During Assault on Antwerp.



French Artillery in Action During Fighting in Flanders.

"THE WORLD'S GREATEST WAR IN MOTION PICTURES"—SCENES FROM THE HEARST-BELIG FIVE-REEL FEATURE

## ALCO LOSES LIFE-PHOTO

Company Withdraws Before Making First Release on Alco Programme

The Life-Photo Film Corporation, which has just completed a film production of "Springtime," with Florence Nash in the leading role, has withdrawn from the Alco programme. Jesse Goldberg, treasurer of the Life-Photo Company, is quoted as stating that his organization's withdrawal is due to the "failure of the Alco Corporation to live up to the terms of the financial contract." No statement could be secured from the office of the Alco.

Coincidentally with the loss of Life-Photo by the Alco a rumor gained circulation in film circles that the latter organization had joined forces with the World Film. No verification of this could be secured before going to press.

## BETTY NANSEN HERE

Danish Actress Arrives to Appear in Pictures for William Fox

Betty Nansen, the Danish actress, counted among the world's greatest tragediennes, has arrived on her first visit to this country and the motion picture has the honor of bringing her to America. Miss Nansen was met at the Scandinavian-American Line pier by a large delegation. Her first screen appearance for William Fox will be made under the direction of James Durkin.

"The World and His Wife" was announced as the selection for her initial appearance, but William Fox's plan broke into print on Monday with the statement that the rights to this play are controlled by his wife, Julia Opp Fox, and that he is holding the play for a future screen appearance himself.

## "LITTLE MARY" TO COAST

With Director James Kirkwood, Mary Pickford Will Start for Coast Studio Soon

Arrangements are now in full swing at the Famous Players' studio for the departure of Mary Pickford and her director, James Kirkwood, for the Pacific Coast studios of the Famous Players' Co. any in the near future. It has not yet been learned whether any other players will accompany the Pickford party.

Allan Dwan, the Famous Players' director, is at present at work in the Los Angeles studio, where Studio Manager A. A. Kaufman has been busy whipping things into shape for the winter season. Extensive plans for the coming year's productions make this move of the Famous Players' forces to the Coast climate necessary.

## HONOR FOR POWER

Grand Prize of American Museum of Safety Awarded to Power Cameragraph

The American Museum of Safety, under whose auspices the recent Second International Exposition of Safety was held at Grand Central Palace, has awarded the grand prize for exclusive safety devices on projection machines to the Nicholas Power Company, makers of the Cameragraph No. 6A. It will be recalled that the gold medal of the museum was last year awarded to the Power Company also.

The Safety Exposition is sponsor for the "Safety First" crusade that is sweeping the country, which adds increased weight to its selection of Nicholas Power from the ranks of film machine manufacturers.

## WALLACE EDDINGER SIGNED

Wallace Eddinger has been engaged by the Jesse L. Lasky Feature Company to star in the forthcoming production of "A Gentleman of Leisure," to replace Harry Woodie, who was unfortunately taken ill immediately after his arrival at the Lasky studio in Hollywood. As the release could not be delayed, it became necessary to secure another star, and Mr. Eddinger was induced to sign at short notice. He has already left for California.

## LASKY'S FIRST YEAR

In One Year of Existence Feature Company Has Reached Front Rank of Film Producers—The Year's Record

One year old—the Lasky Company finds itself in the front rank of the world's artistic film producers. Within that year there is crowded all the work of organization, the building of studios and the production and marketing of seventeen big features.

The history of the Lasky Company is the history of a task concentrated in the hands of three young men—Mr. Jesse L. Lasky, who is the president of the company and may be said to direct its artistic policies; Mr. Samuel Goldfish, who is the treasurer and general manager of the concern, and directs the activities of the company in all its phases; and Mr. Cecil B. De Mille, the noted dramatist and stage director, who has given up all his interest in the legitimate stage to become director-general for the Lasky productions and has contributed largely to the success of the organization.

The history of the Lasky Feature Play Company, up to the present time, may be divided into two periods—the period before the organization of the Paramount Pictures Corporation and the subsequent developments. Before the Paramount came into existence the Lasky Company had already manufactured and put upon the market with notable success the following presentations: Dustin Farnum in "The Squaw Man," Edward Aheles in "Brewster's Millions," Edmund Bruce in "The Master Mind," Thomas W. Ross in "The Only Son," Max Farnum in "The Man on the Box," and Robert Edison in "The Call of the North."

Productions from the first Paramount release up to the present time include Dustin Farnum in "The Virginian," Max Farnum in "What's His Name," Robert Edison in "Where the Trail Divides," Edward Aheles in "Bobby Burnit" and "Ready Money," Charles Richman in "The Man from Home," Theodore Roberts in "The Circus Man," Beede Barrielle in "The Rose of the Rancho," H. B. Warner in "The Ghost-Breaker," Dustin Farnum in "Cameo Kirby" and the "Girl of the Golden West," with an all-star Lasky-Belasco cast.

Perhaps the most noteworthy achievement of the Lasky Feature Play Company during this first year of its existence has been its affiliation with Mr. David Belasco and the consequent productions in picturized form of all Mr. Belasco's most famous dramatic offerings.

"The Rose of the Rancho" and the "Girl of the Golden West" have already been completed. Blanche Sweet has begun work for her Lasky production as the star of the Lasky-Belasco picturization of the "Warrens of Virginia," which is the next film to be presented by Mr. Lasky in association with Mr. Belasco, and which is definitely announced for Feb. 15.

"The Warrens of Virginia" will be followed by "The Woman," which will be enacted by a star cast, and by "The Governor's Lady." One of the most recent notable additions to the list of dramatic stars who have consented to appear on the screen under the Lasky management is Edith Wynne Matthison, who is to play the title-role in this last-named Lasky-Belasco production. Wallace Eddinger has also signed a Lasky contract. In addition to the alliance with Mr. Belasco, the Jesse L. Lasky Feature Play Company has made several productions in association with the Liebler Company. It is possible to state definitely that the number of releases, now steadily increasing in frequency, will continually become greater as the manufacturing facilities become more thoroughly perfected and as the organization reaches the full force of mature development.

One year ago the Lasky Feature Play Company consisted of an idea in the minds of Mr. Lasky and Mr. Goldfish. To-day the physical assets embody two great studios in California, one of the older type and one magnificent new glass structure, occupying three city blocks; a wonderful ranch, about twenty miles from Hollywood, including twenty thousand acres of land with every imaginable variety of scenery; offices in New York and an immensely valuable association with a most important system of exchanges.

## SUE ALLEGED TRUST

Suit for damages aggregating \$1,800,000 was started in the Federal Courts in New York last Saturday by the Greater New York Film Rental Co. against the alleged motion picture "trust," and naming the General Film Company, the Motion Picture Patents Company, and the individual companies releasing under the Licensed standard, together with companies that have since withdrawn from the fold. The suit is brought under the Sherman act and the defendants are practically the same that are named in the Government's suit, which has been dragging for years, and in which final hearings are now being held in Philadelphia.

The Greater New York Film Rental Company, the officers of which are Mr. William Fox, president; Eva L. Fox, secretary, and William, Eva, and Michael Fox, directors; was incorporated in 1907 and has since been engaged in dealing in positive picture films or subjects and in projecting machines and appliances in connection with the pictures and their exhibition. It is alleged that the defendants compose two groups, known as "Licensed manufacturers" and "Edison licensees."

Thereafter the complaint reviews generally the specifications set forth in the Government's action against the General Film Company.

Mr. Fox's company alleges that because of the practices of the defendants in restraining trade the Greater New York Rental Company has suffered injury to its business and property to the extent of \$800,000, and it asserts that under section No. 7 of the Sherman Anti-Trust Law it is

entitled to threefold damages, or \$1,800,000.

The defendants are the General Film Company, the Motion Picture Patents Company, the Vitaphone Company of America, the American Mutoscope and Biograph Company, the Biograph Company, the Edison Manufacturing Company, T. A. Edison, Inc., the Kalem Company, Pathe Freres, Lubin Manufacturing Company, Gaston Males, George Kleine, Essanay Film Manufacturing Company, Belle Polycope Company, Armat Moving Picture Company, Frank L. Dyer, Henry N. Martin, Jeremiah J. Kennedy, William Feiser, Samuel Long, Jacques A. Berst, Albert E. Smith, William T. Rock, Siegmund Lubin, William N. Selig, George K. Spoor, and Percival Waters.

The Government's action against the General Film Company was started in August, 1912, in Philadelphia, Pa. The papers contained an estimate that more than \$100,000,000 was invested in the motion picture business in the United States. This action followed by more than a year Mr. Fox's first action against the General Film Company in which he obtained an order compelling the "trust" to release to him such films as he wished pending the settlement of differences between him and the General Film Company.

An action similar to that begun by the Greater New York Company and brought under the same clause of the Sherman Anti-Trust Law was filed in Cleveland, O., August, 1913, by the Lake Shore Film and Supply Company. It sought threefold damages, amounting to \$303,000.

## WITH THE FILM MEN

### "Another Girl"—Hedham

The little lady arrived in his new home on Monday morning at twelve forty-five. Eddie seems partial to girls, as he now is the happy father of a blonde and a brunette.

At the time of going to press, the new arrival, the mother, Eddie and the Life-Photo Film Corporation are doing well.

Was certainly a Merry Christmas. Boxes of cigars, bunches of cigarettes and oodles of Christmas cards and calendars came to me. Many thanks to you all, and if I can't see you in person please accept thanks and best wishes for a Happy New Year. Among those who remembered me were Charles L. Gaskill, Helen Gardner, Louis J. Selznick, Romaine Fielding, Milton H. Hoffman, Mabel Condon, Lottie Briscoe, Harry Haven, Jack Cunningham, Harry Reichenbach, Julie Bernstein, Bill Barry, A. L. Hasso, A. J. Lang, John F. Sherrett, Bernhard Neimeyer, Mr. and Mrs. "Smiling Billy" Mason, Waterson Keith, P. A. Parsons, and Eleanor Woodruff.

Several times during the showing of the Famous Players' picture, "The Eternal City," the projection was so bad that those who knew were almost ready to murder the operator, and those who did not know blamed the trouble on the picture. Wherever the fault, it seems too bad that the success of such a magnificent thing should be jeopardized by a purely mechanical condition. If it were the first time this had happened it would not be so bad, but it has happened before.

### He'll Need More Salary

M. E. Hoffman, the well-known film expert, who is at present the untitled right hand man for Lewis J. Selznick, of the World Film Corporation, has caused a great deal of interest among his friends by announcing that he has been married to Miss Lydia Koch since Oct. 14 of this year.

The wedding took place quietly at the home of the bride, 532 West 147th Street, New York, and for the past ten weeks not a word regarding their marriage has leaked out. Such wonderful team work has never been brought to the attention of the film world. For their honeymoon trip they have started in the direction of Cleveland, where Mr. Hoffman's family resides, and no one knows any more about their plans than that. This is his first vacation in twenty months.

Prior to her becoming Mrs. Hoffman, Miss Koch was the chief stenographer in the Advertising Department of the World Film Corporation. When Lewis J. Selznick was associated with the Warner's Features, Inc., Miss Koch was his private secretary. Just where the Hoffmans will establish their housekeeping in the city has not yet been decided, but Mr. Hoffman announced that he is too busy to meet real estate agents, apartment house superintendents, and representatives for building lots in Pelham Manor.

### Reichenbach Leaves Alco

Harry Reichenbach resigns from Alco just in time to put him in Wen Milligan's "Alco" graduating class of 1914. Harry, who was taking a post-graduate course at Alco, was number seven or eight to graduate from that organization. He leaves to join Bosworth, Inc.

A welcome letter from Stanley Twist tells of his recovery from the severe nervous breakdown which caused him to give up his work with Universal. Stanley says: "To you and the bunch I send my sincere wishes for a right Merry Christmas and a Happy New Year." All the boys will be glad to hear from "Stan" again.

We don't mind receiving reams of press matter from press agents of actors—we use any of it which is news matter—but we do object to having press matter sent to us written in lead pencil. Why not hire a typewriter for a few minutes with part of the salary the actor pays you, and at least extend us the courtesy of decent copy? F. J. R.



# VITAGRAPH

6 A WEEK—"Life Portrayals"—6 A WEEK

## ALL 3-PART BROADWAY STAR FEATURES

By Special Arrangement with Broadway Star Feature Co.

### WILL BE RELEASED IN THE REGULAR GENERAL FILM SERVICE

Every Alternate Tuesday and Every Alternate Saturday of Each Week  
(Replacing Two-Part Releases Formerly Listed on These Days)

THE FIRST WILL BE

## "TWO WOMEN"

Produced by RALPH INCE

Presenting Anita Stewart, Earle Williams, Julia Swayne Gordon and Harry Northrup

Released Tuesday, January 5th

IT HAS MADE GOOD AT THE VITAGRAPH THEATRE  
IT WILL MAKE GOOD AT YOURS  
BEGIN THE NEW YEAR RIGHT

## BOOK THE ALTERNATE TUESDAY AND SATURDAY BROADWAY STAR FEATURES

A Vitagraph Comedy Every Monday, Wednesday and Friday  
Each Week: Making Three Comedies Every Week

### "THE PRODUCT"—Drama

Monday, Dec. 28  
It produces wealth for one man, misery for another. By giving it up both acquire happiness.

### "THE PLOT"—Drama in Two Parts

Tuesday, Dec. 29

An assassin hypnotizes a young man. He attempts to kill his intended's father. Love breaks the spell. Joy prevails. MAURICE COSTELLO in the lead.

### "FORCING DAD'S CONSENT"—Comedy

Wed., Dec. 30

Had gone to the cabinet instead of the military academy. Billy moves him. His consent to Billy's marriage is the answer. BILLY QUINN in the lead.

### "LOVE WILL OUT"—Comedy-Drama

Thursday, Dec. 31

He ruins in the lead. His sweetheart is practical. Her strength cannot bring him courage and success. It brings joy to both. MARGARET GIBSON and a star cast.

### "AUNTIE'S PORTRAIT"—Comedy

Friday, Jan. 1

Her mother and her wife don't want it, but they want her money. After many funny complications, they get both. SIDNEY DREW in the lead.

### "IN THE LATIN QUARTER"—Drama in Two Parts

Sat., Jan. 2

The show intended for his rival office down the street to love. Her life is saved. He saves his own and all in the process and fortune in their hands. BERT STONEY, ANTONIO MORENO, S. HANSEN DREW and CONSTANCE TALMADGE in the cast.

### SIX A WEEK

"FLORA FOURFLUSH"—Drama in the Clouds—Comedy Monday, Jan. 5  
"TWO WOMEN"—Drama, Three Parts—BROADWAY STAR FEATURE Tuesday, Jan. 6  
"BILLY'S WAGER"—Comedy Wednesday, Jan. 7  
"THE MAN, THE MIRROR AND THE MAID"—Comedy-Drama Thursday, Jan. 8  
"THE SMOKING OUT OF BELLA BUTTE"—Comedy Friday, Jan. 9  
"A DAUGHTER OF ISRAEL"—Drama in Two Parts Saturday, Jan. 10

### BROADWAY STAR FEATURES

1 Part	A MILLION DOLLARS	1 Part	THE TANGLE
2 Parts	THE LOST DOOR	2 Parts	THE LOST DOOR
3 Parts	THE LOST DOOR	3 Parts	SILVIA GRAY
4 Parts	THE LOST DOOR	4 Parts	THE LOST DOOR
5 Parts	THE LOST DOOR	5 Parts	THE LOST DOOR
6 Parts	THE LOST DOOR	6 Parts	THE LOST DOOR
7 Parts	THE LOST DOOR	7 Parts	THE LOST DOOR
8 Parts	THE LOST DOOR	8 Parts	THE LOST DOOR
9 Parts	THE LOST DOOR	9 Parts	THE LOST DOOR
10 Parts	THE LOST DOOR	10 Parts	THE LOST DOOR

### VITAGRAPH ONE, THREE AND SIX SHEET POSTERS

### THE VITAGRAPH COMPANY OF AMERICA

East 12th St. and Locust Ave.

Brooklyn, N. Y.

## LAST WEEK OF CONTEST

Your Ending to Mark Swan's Scenario Must Be in "The Mirror" Office by Noon of Jan. 9

THE MIRROR-EDISON ARTISTIC ENDING CONTEST is now on the home stretch. Ten days more and you will be too late. You will have missed your chance to earn, by a few minutes' work, the price of a completed scenario or to secure the vast publicity that will come to the winner of this contest. Ten days more and the winner of the contest may easily be in the last week's entries. Stop putting it off and get to work now.

On Jan. 9 the judges will take off their coats and prepare for the final wending out of the entries for the scenario and title prizes. There will be no long waiting to hear the winner. From the minute the contest closes the judges will be working and the selections will be made and announced in THE MIRROR as soon as possible. With thousands of scenarios entered you may be sure that the judges face no easy task. But every entry will be given careful attention, and you may be sure that Horace Plimpton, who directs the destinies of Edison's motion picture branch, will not pass lightly over a promising scenario, even if it should not prove worthy of one of the prizes. As Edison is at present one of the best of scenario markets, this opportunity to bring yourself to the attention of the company's manager of negative production should not be overlooked.

Here's a tip. Are you good at selecting photoplay titles? Haven't you often complained of the lack of originality displayed in titles of pictures and declared that you could do much better. The scenarios received in THE MIRROR contest so far have far outclassed the title suggestions. While the winner may be among those entered so far, there is a great opportunity to earn \$10 by a few minutes' thought given to seeking an original title for Mark Swan's story.

If you missed the Nov. 18 issue of THE MIRROR containing Mark Swan's uncompleted scenario sit down and write for a copy now, enclosing 10 cents, for you haven't much time to lose in entering the contest. A synopsis of the story follows:

Kenneth Turner and Ralph Cameron study art in Paris at the same time in the studio of Monsieur Raphael. Turner is not only a hard worker, but has talent akin to genius; while Cameron is very slightly gifted and is not industrious. However, he greatly envies his more fortunate comrade; and when Turner wins warm praise, while Cameron's work is slighted, it arouses

a bitter envy in his heart, which grows later to hatred and an enmity that lasts through their lives.

Kenneth Turner finishes his studies and achieves considerable success as a portrait painter in London. He meets Lady Sylvia, daughter of the Earl and Countess of Hawthorley, and is fascinated by her marvelous beauty. Her parents commission him to paint her portrait, and, during the sittings, the two fall in love. When the portrait is completed, Turner confesses his passion and happens to be employed by Ralph Cameron.

Nana, a model, used by Turner, unknown to him, is infatuated with him; and his love for Lady Sylvia is gall and wormwood to her. She leaves his studio never to return, and happens to be employed by Ralph Cameron.

The course of true love does not run smoothly for Kenneth and Lady Sylvia, for the earl and countess oppose and forbid their daughter's marriage to a man they consider beneath them. The earl refuses to accept Sylvia's portrait. Sylvia therefore obtains from Kenneth a solemn promise that he will keep the portrait as a pledge of their love, and that he will neither sell it nor exhibit it publicly.

Meanwhile Ralph Cameron, moved by envious malice, and Nana, urged by disappointed passion, conspire against the happiness of Kenneth and Lady Sylvia, and she is made to believe that he has deceived her.

Stung by the discovery, she returns his ring and refuses to even see or speak to him again. Thereupon Kenneth, unable to understand why he has been jilted, breaks his promise and puts the portrait on exhibition at the Royal Academy, where it scores a tremendous success.

It is, however, exposed to unexpected dangers. Reece and Plimpton, men known to the police as expert thieves, have their attention attracted by it. Nana and Cameron see the work of the man they hate achieving success. The earl and the countess object strongly to the exhibition, as it keeps alive memory of the clandestine love affair; while Lady Sylvia, even though she has broken her troth to Kenneth, regrets keenly the fact that he has broken his pledge to her.

One night the picture is taken. The next morning the loss is discovered.

Who Stole the Portrait?

### RULES OF THE CONTEST

1st: Contest is open to every reader of THE MIRROR. It is a literary contest, and the entries must be in the form of a story, not a play, and must be in English. Entries must be in the form of a story, not a play, and must be in English. Entries must be in the form of a story, not a play, and must be in English.

2nd: One completion of scenario only can be sent in by each contestant, and must be typewritten. Nothing but the name of the author is to be written on the envelope.

3rd: All entries must be submitted on each envelope marked "Contest." They must be typewritten on separate sheets from other work.

4th: The completed scenario is to be one real 1,000 feet in length. The completed completion must be sent in by Jan. 9, 1915.

5th: The completed completion must be sent in by Jan. 9, 1915.

6th: Manuscripts must be typewritten on one side of the paper only and must be addressed to:

EDITOR, PHOTO-PLAYWRIGHT CONTEST, DRAMATIC MIRROR, 1000 Broadway, New York.

7th: No name must appear on manuscript. Place your name and address—plainly written—on a card in a sealed envelope and place it with your manuscript. Write at the top of the first page of your manuscript the name of the contest, and your word which will identify the envelope with the manuscript.

8th: Name complete of your completed manuscript, as to manuscript will be returned.

9th: The contest closes at noon of Jan. 9, 1915.

10th: No manuscript received after that hour and date will be considered.

11th: We cannot undertake to enter into any correspondence regarding the contest.

12th: Absolute observation of these rules by contestants is required. Those who do not do so will not have their manuscripts considered.

13th: No winners of THE NEW YORK DRAMATIC MIRROR of 1914, 1913, 1912, can compete for any of the prizes offered in this contest.

14th: The prizes are:

\$50.00. For the best completion of the photoplay story (200 feet).

\$10.00. In four consecutive prizes of \$10 each to second, third and fourth best completion of the photoplay story.

\$10.00. For the best title for the photoplay. Should more than one person submit the winning title, a prize of \$10 will be awarded to each.

It is possible for one contestant to win one of the prizes for the completion of the photoplay, and the prize for the best title.

Judging

The following points will be taken into consideration by judges in awarding the prizes for the photoplay story:

Originality and logical finish;

Construction;

Originality;

Practicability (reading must not be over 200 feet in length, which will be played in five minutes);

Points taken into consideration by the judges in awarding the prizes for the best photoplay title:

Originality;

Practicability;

Length.

Judges

Horace G. Plimpton, Manager Negative Production, Thomas A. Edison, Inc.

Mark Swan, Playwright, Scenario Writer for Thomas A. Edison, Inc.

### LEADING

## EDISON DIRECTORS

CURRENT RELEASES

Ashley Miller

"Twas the Night Before Christmas" Dec. 28

Charles J. Brabin

"The Premature Compromise"—3 parts Dec. 28

Richard Ridgely

"Olive is Dismissed" Dec. 28

Charles H. Franco

"Curing the Cook" Dec. 28

John H. Collins

"On Christmas Eve" Dec. 28

Langdon West

"Mr. Daly's Wedding Day" Dec. 28

Charles "Doc" Ranson

"The Courtship of the Cooks" Dec. 28

Robert E. Walsh, Editor Motion Picture Department, New York Dramatic Mirror, William Lord Wright, Editor "Photoplay," "Theatrical," "Stage" and "Star" Departments, THE NEW YORK DRAMATIC MIRROR.

Decision of the judges will be made as soon after close of contest as practicable. The winners with names and addresses will not be named until the judges have made their decision.

Thomas A. Edison, Inc., will produce and finance the picture by one after decision of the contest as practicable.

FRED PENNY, leading man in "On Christmas Eve," has been engaged by the Famous Players Company to appear as Redwood, the detective, in that company's production of "The Penman," with John Mason in the central role.



# FEATURE FILMS OF THE WEEK

## TWO FIELDING FEATURES

Romaine Fielding's Art Displayed in Lubin's "Eagle's Nest" and "The Valley of Lost Hope"

Personal experience has given Romaine Fielding a sympathetic understanding of the West and to all appearances a quite exact knowledge of what is in keeping with a story of Western life in a crude, melodramatic period, prior to the advent of legal



ROMAINE FIELDING.

In a Scene from Lubin's "Eagle's Nest."

machinery for the settlement of personal disputes. This knowledge—a first-hand information about Western character and physical life one might call it—has been utilized to good purpose in the production of two elaborate Lubin pictures having many points in common. "Eagle's Nest" and "The Valley of Lost Hope." Both turn back the calendar more than half a century; both give vivid depictions of life in an unsettled country infested by gold-crazed men; both offer thrills born of spectacular catastrophes, one a massacre, the other a railroad wreck. And in each of these productions we find little niceties in costuming and settings that lead one to credit Mr. Fielding with a thorough knowledge of his West and an effort to have each detail as nearly correct as possible.

### "Eagle's Nest"

Harry Chandler and Mr. Fielding adapted "Eagle's Nest" from a play by Edwin Arden and as in the original, Mr. Arden acts the part of Jack Trail, so named, when, as a child, the lone survivor of a massacre, he is picked up and adopted by the Sibleys, pioneers on their way West. Not because of shortcomings in the earlier part of the film, picturesque to the fullest possibilities of Colorado scenery, but because of the startling nature of the concluding reel, the last shall be first in memories of this production. As the story runs, the last is first, meaning that the massacre, reserved for a sensational termination, is supposed to have taken place when Phil Dane, his wife and little son are on their way West. We learn in the first reel that the party comes to grief and that the child is befriended by the Sibleys; but for the full depiction of the massacre we must wait until the plot has run its course. At all events, whether the scenes come early or late, is of minor consequence, for they are well worth waiting for. The slaughter of the emigrants must be ranked among the biggest and most impressive of Western photoplay spectacles. The action is worked up with a quantity of detail. We have flashes of the Indians, hundreds of them, it seems, closing in upon their prey, while in the valley the pioneers draw their wagons into a circle for defense—a fragile fort of wood and canvas soon ignited by the burning arrows of the warriors. Alternating with panoramas showing the approach of the Indians along the mountain defiles, and the pitiable inadequacy of the pioneers' defenses in the center of a great plain, are close-ups to emphasize significant personal incidents in the tragedy. Mr. Fielding has drilled dash and spirit into his players, and has overlooked nothing that might give the happening the appearance of reality. In the hard riding of the rescue party that arrives too late, one horse fell and broke its leg—we see the fall on the screen—and later the animal that had to be shot is shown lying beside the burning wagons, pierced by the arrows of the Indians. It is not a pleasant sight, but justifiable in an effort to depict things as they are, or rather as they were.

While these scenes are the most momentous in the production, they are by no means required to carry the seven reels without the support of a good story. The plot, as reconstructed for motion picture purposes, is thoroughly interesting and ample for the extended treatment it has received without necessitating any padding. There is no need to recount the course of the action,

part of which is supposed to transpire in Colorado; the remainder in California. All of the exteriors were photographed—and very well photographed—in the neighborhood of Colorado Springs. In variety and natural beauty of scenery, "Eagle's Nest" excels; in point of dramatic material, it fulfills requirements, and the acting, while less notable, suffices. If Mr. Arden does not always quite look the part of Jack Trail in young manhood, he at all times remains an accomplished actor able to give forceful expression to the character. In addition to directing the picture, Mr. Fielding gave a well judged interpretation of Blastedon, and lesser roles were adequately handled.

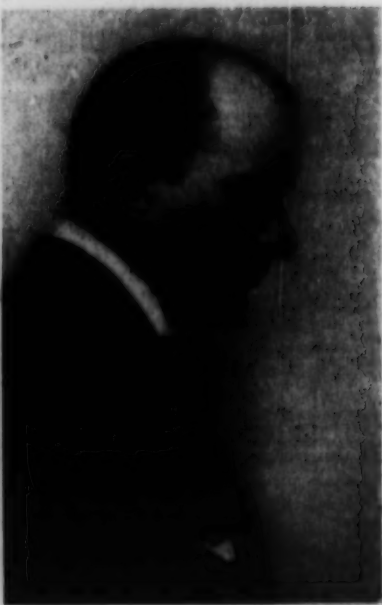
### "The Valley of Lost Hope"

The second feature production in which Mr. Fielding manifests much skill in the direction of Western melodrama is "The Valley of Lost Hope," to be released in five reels. The big sensation of this film is a head-on collision of two trains, and a remarkable collision it is. Nothing short of standing near the tracks when the crash came could give a more vivid impression of the horror of an accident that transforms two engines into masses of twisted metal half enveloped in clouds of steam, and in an instant rips wooden coaches apart and piles their splintered wood in a ghastly bonfire. The audience sees the trains approaching inevitable destruction; it sees the actual collision and then the wreck that has an important bearing on the story by ending the lives of the three chief malefactors.

Quite apart from this expensive piece of realism, however, "The Valley of Lost Hope" would be a tense melodrama, telling a story replete with exciting incidents and introducing novel effects in the way of environment. It is not new, for example, to see a hastily constructed mining town; but it is new to have the construction keep pace with the story; to see lines of men carrying boards down the hillside for use by the carpenters, who are hurriedly erecting shelters for the prospectors in quest of gold. And all the while the audience knows that the town is being built on the quicksand of false hope, so to speak; for in the prologue an aged man discovered the worthlessness of the valley.

It is twenty years later now, and three scamps are fooling gullible miners into investing money in the property. The town grows apace, their safe is filled with the savings of other men and then comes the time to make a get-away before their crookedness is discovered. That is how they happen to be on the train that is demolished, and only a few moments before the crash they were gloating over their escape. These are but sketchy facts in a fully developed melodrama in which the incidents are wisely arranged to give the plot plausibility and suspense. The explosion near the close of the film makes a stirring conclusion for a picture of high melodramatic value, the scenario for which was written by Shannon Fife.

In a number of scenes effective use is made of large crowds, locations are at all times attractive and clearly photographed, and among the characters are several good Western types. Mr. Fielding appears as a minister, whose muscles are always in condition to back up his morals.



ARNOLD DALY AND SHELDON LEWIS.

Two Stars of Pathe's "Exploits of Elaine."—Pearl White—Elaine—Is Seen on the Cover of This Week's Mirror.

## "HOW CISSY MADE GOOD"

Novel Feature Gives Intimate Glimpses Into Vitagraph's Studio—"The Italian" an Ince-Paramount

Four-Part Comedy Produced by George D. Baker for the Vitagraph Company and Released Through the Broadway Star Feature Company.

Better than seeing the Vitagraph studios somewhere in the last regions of Flatbush, Brooklyn, is a trip through that plant with the robust, regular, attractive Cissy Fitzgerald—she of the wink set in a smiling countenance. The mission of this film is to take you inside that tremendous place, to show you the workings from dynamo to glass dome, to introduce you to its actors, incidentally to boost a motion picture magazine and finally to send you out into the night air from the completed Vitagraph performance a highly delighted person. The film is a solid hour of good fun. You laugh or you choke most of its duration, and you leave feeling that you have met—personally—just about everybody in that section of Long Island who is worth while. And, incidentally, it's quite a boost for Vitagraph and its actors, but as to the latter, everybody seemed to know them anyhow. That they had a big aggregation of actors and extras everybody knew, but how big the picture proceeded to demonstrate. The list is much too long, but they were all there, from Mrs. Mary Maurice, whom a friend of ours calls "the sweetest lady in the business," to little Bobby Connelly and the Costello kids. And not to forget the wardrobe room, the dressing-rooms, the camera room, and a few more.

The occasion is the visit of the almost penniless Cissy Fitzgerald to the motion picture magazine, and her being assigned to interview the actors at the Flatbush studio. She is taken in tow by the good-natured Flora Finch, and proceeds thoroughly to unmask the picture personnel of the numerous stars, not to mention her interruption of the various directors as they are at work on their pet scenes. A little theorizing has recently been given some publicity about the financial dangers of exposing the "insides" of pictures to the thereby disillusioned public. Glimpses such as these cannot help but increase the respect in which the industry is sure to be held.

"Cissy's" adventures are a scream. Started by Flora Finch, they all "frame-up" some joke to play on the newcomer, and the audience appreciates the plain faced enjoyment of these screen stars as much as the difficulties in which the new newspaper woman is placed. And after she has ended in the tank, and been cared for by the motherly Mrs. Maurice, the actors and actresses repeat, and each one writes an interview (with himself or herself) and gives it to the grateful girl, who is thus assured a permanent position in the editor's esteem. The film is marked at every turn with clever ideas, natural acting, and hilarious incidents. There is no plot, to speak of. So that the fact that the offering is such good fun seems to point a rather pertinent conclusion as to the merits of Vitagraph's actors and directors.

### "THE ITALIAN"

Drama in Five Parts. Produced by T. H. Ince and C. G. Sullivan. Released on the Paramount Programme.

Beppo Donnetti ..... George Robas  
Annette ..... Clara Williams  
Gialla ..... J. Frank Burke  
In "The Bargain," T. H. Ince, one of our most prolific producers, showed how a West-

ern melodrama might be expanded into five reels; in "The Italian" he gives another sample of plot expansion, which should be studied carefully by scenario writers who are anxious to achieve work of feature importance. The production is notable. More



CISSY FITZGERALD.

As Seen in "How Cissy Made Good."

than that, one might safely name it as unique among pictures scheduled on the Paramount programme—a programme confessedly aimed at a more cultivated public than has been reached by that useful trinity, bathos, sentimentality and melodrama. The argument of the story, as we gather it from reel four, is this: Babes, especially in Summer, must be given Pasteurized milk, otherwise, they will die. The lesson, illustrated in the life of Beppo, the bootblack, should impress all fathers with the need for economy and the careful guarding of their savings that they may have the wherewithal to buy the Pasteurized milk. Beppo is robbed and thrown into jail, and because of the want of proper milk, the infant dies. Such is the tragedy in "The Italian." But how, the tyro may ask, has this theme been developed into a five-reel drama? Mr. Ince and C. G. Sullivan put their heads together and accomplished the task where lesser men would have failed.

"Our plot," one can imagine them saying, "runs like this: A poor Italian goes to America to make a fortune, leaving his sweetheart behind until he has succeeded. In due time she follows him to the States; they are married, and again in due time they are blessed with an offspring, which dies for want of Pasteurized milk. The father blames the ward politician, who refuses to help him in his dire need and sends an opportunity to be avenged by killing the politician's daughter; but he does not kill the little girl, because the position of her hand while sleeping duplicates the position assumed by his own child when first seen in the arms of its mother. Here we have," say Mr. Ince and Mr. Sullivan, "a nice little plot giving free play to emotion and simple pathos, and we know that our audiences will respond."

But how, the tyro may question again, has this plot been made to suffice for five reels? Such innocent skepticism is unfounded. It ignores the elastic quality of plots. Had it been necessary, we firmly believe that Mr. Ince and Mr. Sullivan could have stretched the plot through ten reels. A plot, you see, is just about as long as a piece of string, the length depending upon where you start and where you break it off. For a ten-reel picture the authors no doubt would have introduced the Italian ancestors of Beppo and Annette but for five reels this is unnecessary. It is quite sufficient to give two prettily staged reels of the love affair as it progressed in Italy, where Annette's father wished her to marry a wealthy merchant and finally was persuaded to forego his decision and allow Beppo one year in which to win success in America. In Italy he was only a gondolier; in New York he advances to the position of a bootblack with a corner stand. Emboldened by prosperity he sends for Annette, and this leaves but three reels to be covered by the plot.

The marriage is delayed several hundred feet of film while Beppo chases through the streets in quest of the wedding ring he has forgotten, and after the ceremony it is no trouble at all for the directors to supplement the personal affairs of the young couple with realistic glimpses of slum life "when Summer has clasped the city in a warm embrace." And they are realistic, there is no mistaking that, with all the sordid squalor of overheated, compressed poverty. No doubt the end bereavement of Beppo and Annette will touch the hearts of





many people. With lamentations and real tears they make it perfectly plain that they feel the loss keenly. There is no fault to be found with the sincere emotional acting of George Hoban and Clara Williams, nor with the excellent settings, nor with the clear photography; nor for that matter with any of the outward and visible signs of an inward and sometimes nearly invisible plot.

#### "THE IDLER"

Five-Reel Adaptation of C. Haddon Chamber's Play of the Same Name. Produced by the Box Office Attraction Company.

Mark Cross ..... Charles Richman  
John Harding ..... Walter Hitchcock  
Catharine Counties ..... Catharine Counties  
Kate ..... Claire Whitney  
Simon Strong ..... Stuart Holmes  
Lena ..... Maud Turner Gordon

Whatever the nature of "The Idler" in play form (few remember it), the picture version is essentially melodramatic in substance and treatment. All things considered, it is well done and may safely be counted on to hold the attention of an audience, especially if the audience has a liking for obvious theatrical situations pounded home with some force. The locale alternates between the haunts of English aristocracy and a frontier town in one of America's Western States—high society and low society; we get a taste of both. There is nothing the matter with the settings; but the photography, despite a statement attributed to Miss Minson in the company's herald, is not particularly "artistic." Some of it is good, whereas other scenes, notably interiors in the first reel, lack sharpness and are altogether too dark.

Charles Richman, in the character of Mark Cross, occasionally seems to think that great emphasis is needed to make a point clear on the screen. None the less, the virtues of his performance far outweigh the defects, and he is a big asset to the production, the biggest individual asset that it possesses. If one is ready to imagine Helen as a mature woman rather than a girl, the appearance of Catharine Counties will be satisfactory, for her acting is sympathetic and emotionally intense when a display of feeling is demanded. At the climax of the story there is a powerfully acted scene between Mr. Richman and Miss Counties. Stuart Holmes was a fortunate selection for the part of Simon, as was Walter Hitchcock in the important role of Sir John Harding.

Mark has made the serious mistake of marrying a dancer and then falling in love with another woman of his own social station. Lena, the dancer, makes his life in London so uncomfortable that he looks for peace in the States, and runs across his old friend, John Harding. Presently the dancer appears in the same Western community to assist her partner in running a combination saloon and gambling house. Felix Strong, a young friend of Mark and Harding, is caught in her net, and instead of extricating him, as he intends, Harding fires a shot that ends the youth's life. A lamp is overturned in the ensuing rumpus and Mark's wife, the dancer, is burned to death.

Harding returns to England, having inherited his father's title and fortune, and Helen marries him, although she really cares more for Mark. Vowing vengeance on the man who killed his brother, Simon Strong also goes to England, and with him is Mark, still in love with the woman who is now Harding's wife. Out of this situation plenty of conflict—physical as well as emotional—is developed, prior to a settlement of differences. The story is ably constructed and the plot is full enough to justify the use of five reels.

#### "LENA"

A Two-Reel Comedy Drama Written by Ellis Parker Butler for the Edison Company. Directed by Charles Bray. Released Jan. 15.

Mr. Miral ..... Dan Mason  
Mrs. Miral ..... Mrs. William Bechtel  
Jack Miral ..... Annette Phillips  
Bureau ..... Miriam  
Bureau's Young Man ..... Edward Earle  
Janet Brewster, alias "Lena" ..... Miriam Bechtel

The Cook ..... Joseph Stevens  
The Maid ..... Marie La Mours  
Count D'Ensay ..... Julian Reed  
The Gardener ..... Dan Baker  
The Employment Woman ..... Mathilda Baring  
The Detective ..... Fals Bennis

These are but a few of those who actually take part in the play which is a sort of comedy reunion for a great part of the Edison Stock troupe, with the very genial Charles Bray as host. The occasion is the rendering of the comedy conception by Mr. Butler, but a conception of such high order, with respect to everything else that is being done, that it borders more closely on the drama, especially in some of the situations that he has devised. Mr. Butler plays one idea through two reels of occasionally cackling conceit; he bows to his main idea and serves it up in many guises, getting the most out of the various possibilities. It is refined humor throughout, a good deal of it at the expense of a forced situation, legitimized, however, by no end of precedent.

The reason why Mrs. William Bechtel, who takes the part of the haughty mother and scourge of domestics, does so well, is because she is absolutely herself. We know of no other screen actress who can come as close to the camera in unruffled and stately composure, nor any one who handles a long scene more to the manner born. The character being herself, of course, demands no efforts beyond the display of her gracious-

ness which is not difficult. The others in the cast, both principals and otherwise, contribute each one their very best, notably Joseph Stevens, as the cook. The list is too long to particularize.

The plot discloses the difficulties that the family of four has with the servants, and after a sufficient variety have been hired and as surely fired they happen upon a certain Miss Brewster, president of the R. I. C. D. S. (Society for Improving the Condition of Domestic Servants), who, under the name of "Lena," takes a position to ascertain the real condition of servants. Lena is disliked by the mother and daughter, and is the amorous object of the son. After a good deal of fun has been made of her unusual predicaments, she has the Society address a note to her employer, asking her to speak on servants' conditions at the next meeting of that Society. In the midst of the speech, arranged in her best clothes, the president glides in and is introduced, while the speaker pauses and glides out.

It is such clean fun, and it is so catching, that one wishes for more of this kind. Its rarity makes it appreciated the more.

#### "THE GIRL FROM THUNDER MOUNTAIN"

Two-Part Reel Drama Released Dec. 18. By Crittenden Harriott.

Kentucky ..... Ruth Stonehouse  
Her Mother ..... Elizabeth Paul  
Her Father ..... Thomas Comerford  
The Engineer ..... Richard Travers  
Mr. and Mrs. Westworth ..... John O'Shea  
Lillian Drew

Be the script what it may, Ruth Stonehouse's work is ever a pleasure to watch. Her all too infrequent leads bring the fact of her all around artistry home the more strongly. Her appeal to sympathy at her various predicaments is such as but few artists command. There is scarcely a role from extreme youth upwards which she is not capable of filling well. And for these and many more reasons, the offering recommends itself.

Who has not, at some time or another, felt or probably dreamt of the possibilities of introducing to our pleasures some unsophisticated being in whom the dwindled delights should once more find expression in visible and unmistakable joy. The mountain girl, raised in a hut with "ma" and "pa" and about "deen" other kids, finds the opportunity of being taken to New York by a cultured lady of the elite. The girl meets the young engineer and devotes but a few scenes to establish the fact that love has arisen.

Now her mother, not a very suitable person in such surroundings, arrives but, unlike the son who is ashamed of his old country father, the girl not only welcomes her, but also, when she sees how the young man receives the news of her parentage, goes back to the mountains. Here he follows her and asks to be made one of the family although how he is to squeeze in seems quite a problem. However, the director who handled the big family in the small cabin so well may be relied on for that.

#### "YOUR GIRL AND MINE"

Seven-Part Drama as Produced by Giles Warren from the Inspiration of Mrs. Medill McCormick. Released by the World Film Corporation in Conjunction with the National American Woman's Suffrage Association.

Reynold Fairlie ..... Olive Wyndham  
Aunt Jane ..... Clara Smith  
Kate Price ..... Katherine Henry  
Eleanor Holbrook ..... Katherine Keelrod  
Pen Austin ..... John Charles  
Richard Burbank ..... Sydney Booth  
Herself ..... Dr. Anna Howard Shaw

The women made quite an occasion of the first evening that this picture was seen at the old Casino Theater. Banners of National Suffrage parties adorned the balconies, interwoven with American flags, and from every box articulated the brains of the local organization, not to mention a few daring, dashing arms, while the body of the orchestra, commendably crowded, held the army, whose leaders sat in review. The picture unrolled, of which more anon. Toward the end Dr. Anna Howard Shaw interrupted the proceedings long enough to deliver a few incidental gestures, and this, followed by a map of the United States showing the solid West won by the women, evoked applause.

Naturally, the women did not go to the trouble of co-operating in this film because of any desire to meddle in moving picture manufacture. Every one was fortified against a screen sermon, and realizing that the women really have a good many strong reasons they can preach on their subject. It was but natural to await the message with a good deal of anticipation. Of similar texture we have the Edison Anti-Tuberculosis film each year, the Vitagraph feature, "The Locked Door," and any number of others whose value lies in the fact of their being a truthful presentation of the subject well cloaked in the dress of drama. Here, however, the naked subject of "Votes for Women" stalked majestically and insistently, rough shod over men, who one and all are villains of the deepest dye.

The plot concerned the laws, in a certain State, whereby a dissolute man, marrying a rich young girl, became the possessor of her fortune, and was also able to will away their two children to his father. We are introduced to the poorest paid of the various sweatshop industries, besides a number of other deplorable conditions, all of which a regularly introduced figure, called "Votes for Women," told us would be eliminated if that panacea—the ballot—be granted the fair sex.

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as principles in the most  
fascinating drama of the hour



Direction  
of  
Frank Cooley

FLYING "A" FEATURES

### "RESTITUTION" (Two Acts)

An intense and thrilling human interest drama. WINNIFRED GREENWOOD and ED CUXEN play leads. Under direction of Henry Otto. Release Monday, Jan. 11th, 1915.

### "THE BLACK GHOST BANDIT"

Featuring VIVIAN RICH and an all star cast in a Western melodrama. Direction of Thos. Ricketts. Release Wednesday, Jan. 13th, 1915.

### "THE CLUBMAN'S WAGER" | "Preparing for the Firing Line"

A comedy with a punch. An Educational Feature

Release Friday, Jan. 15th, 1915

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## NEW FILM COMPANIES

Score of Infant Organizations Enter the Perilous Waters of the Film World

ALBANY (Special).—Following are the film companies that have recently filed papers of incorporation with the Secretary of State here:

American Feature Film Company, Rochester; \$10,000; Orra and E. A. Westcott, Jr.  
World Comedy Stars Film Corporation, \$100,000; L. Hubner, L. A. Achley, P. Gleichman, Hotel Astor.  
Ithaca Film Company, \$25,000; J. J. McDermott, E. M. and B. M. Simpson, 2 Sector Street.  
Motion Picture Reviewing and Reporting Company, \$10,000; M. B. and B. S. Schilling, M. B. Schilling, 1488 Broadway.  
Standard Picture Service Corporation, \$150,000; L. Friedman, G. G. Ladvick, A. S. Friend, 40 Exchange Place.  
Capital Film Corporation, \$20,000; M. B. and P. Daucy, W. Feinberg, 60 Willet Street.  
Lee Avenue Photo-Play Corporation, Brooklyn; \$50,000; H. McAnstock, R. Mils, C. G. Bessel, 74 Broadway.  
Made in U. S. A. Industrial Film Exhibits, \$50,000; E. Williams, H. Lauer, Richard W. Monahan, 428 Bainbridge Street, Brooklyn.  
Gray Studios, animated cartoons, photographs, advertising, \$10,000; E. A. Stokem, Walter B. Robinson, C. J. Johnston, 101 Westervelt Street, Passaic, N. J.  
P. L. Ferguson's Theatrical Enterprises, motion pictures, \$10,000; R. J. Wittstein, C. M. and P. L. Ferguson, 828 East 152nd Street.  
Movie Film Laboratory, \$10,000; Halley Tarr, M. Madors, I. Picher, 600 Prospect Avenue, Brooklyn.  
Fiction Pictures, Inc., photographs, publishing, \$25,000; B. C. McKenna, R. H. Stern, L. J. Vance, 606 Madison Avenue.  
Bally Photo-Play, \$100,000; D. Stenhardt, C. B. Madock, and B. A. Bally, 1488 Broadway.  
Standard Programme Film Exchange, Buffalo, \$100,000; C. T. Horton, G. H. Verbeck, R. H. Boone.  
Capital Insurance—Trans Oceanic Films, N. Y., \$5,000 to \$25,000.  
Voluntary Dissolutions—Arms Motion Picture Corporation, New York.  
New Jersey Charters: Van Globe Motion Picture Company, Orange, \$25,000; Spencer G. Ayers, William T. Van Horn, Orange; Eva Van Horn, West Orange.

## ALL-STAR CO. SOLD

Also at Last Secures Control of Feature Producing Company

The papers were finally signed last week by which the Alco Film Corporation secured complete control of the All-Star Feature Corporation, founded by Harry Raver and Augustus Thomas, and from which the latter recently withdrew. John Dunlap, the Alco's new head, is understood to have acted for the corporation in the negotiations resulting in the transfer.

Two weeks ago Augustus Thomas and Harry Raver withdrew from the corporation, their stock being taken over by Mr. Dunlap. Incorrect statements were made at that time that the sale meant the complete control of All-Star by Alco. These statements were denied, but the negotiations still continued and last week the control of the company passed to the new hands by the sale of the stock held by Phil Klein and Archie Selwyn. It is understood that George Cooke still remains in the All-Star Company.

## NEW VITAGRAPH STAR

Bessie Woodruff Will Join Brooklyn Company at Beginning of New Year

Bessie Woodruff, for two years a Pathé feature star, will become a Vitagraph "Life Portrayer" after Jan. 4. Miss Woodruff's acquisition by the Vitagraph Company follows almost on the heels of her announcement last week that she had terminated her engagement with the Pathé Company. It is understood that Miss Woodruff's work in the Vitagraph ranks will mainly include appearances in Broadway star features.

Bessie Woodruff made her screen debut with Pathé, going there two years ago from the legitimate stage, where her last appearance was made in "The Five Frankforters." Her legitimate career includes one unique record, that of having appeared as leading woman with the Orpheum Stock company, Philadelphia, for a run of a year and a half. Such evidences of personal popularity are rare.

## "FLORA NOT TO BE TAKEN SERIOUSLY"

The Vitagraph Company will release on Monday, Jan. 4, and the two following Mondays, "The Ten-Billion-Dollar Mystery Serial," entitled "The Fates and Flora Fourflush," in three parts, the first part, "Treachery in the Clouds," to be released on Monday, Jan. 4; part two, "The Treasure Temple of Blood," released Monday, Jan. 11, and part three, "A Race for Life," released Monday, Jan. 18.

After making this statement the question arose among the Vitagraph officials as to whether the people would take the announcement seriously or come to the conclusion that it was a hodge-podge of nothing. "These three releases are not to be taken seriously," says the Vitagraph Company. It is quite clear that the three comedies are a travesty on the recent serials advertised as containing thrills, shivers and shocks as well as mysteries of unfathomable solution. "The Fates and Flora Fourflush," in its separate releases, makes a laughable burlesque on the thrilling, perilous and darddevil concoctions.

## CAST OF "IN THE SHADOWS"

The Excelsior Feature Film Company's next release will be "In the Shadows," a dramatic story of college life. William A. Williams, Gordon De Maine, Octavia Handworth, Mary Lloyd, and Frances Pierlot are the principals in the cast.



# Pieces of Cheese

(No. 64. Straight-from-the-Shoulder Talks by Carl Laemmle, President Universal Film Manufacturing Company)

WISH you could sit in the little theatre in the Universal offices on Broadway and see the moving pictures offered to us for less than they cost to produce.

Bankers offer them. So do merchants. So do brokers. So do newspaper men. So do men in all walks of life—men who have dumped their money into a business of which they were totally ignorant.

The other day we looked at a picture that had been heralded as the greatest "feature" ever shown on the screen. When the agony was over the man who had brought it in turned to a young man sitting in the theatre and said, "Well, what do you think of it?"

"Do you want my honest opinion?" asked the young man.

"Certainly," replied the other.

"Well," said the young man, who, by the way, is a keen critic and a good judge of pictures, "I think it is a piece of cheese."

He was right. It was a piece of cheese. And hundreds of reels of just such cheese have been offered to us at almost any price we cared to pay. Of course, we've rejected all of them.

YET THESE PIECES OF CHEESE ARE GOING TO BE OFFERED TO YOU BY SOME ONE! Some one is going to buy them at two, three or four

cents a foot and advertise them as the greatest and grandest things ever shown on the screen. A man who deals in just such cheese told me the other day that he knows where he can put his hands on over 200,000 feet of unreleased negative film right here in the city of New York. He can get it for practically nothing.

This is the sort of thing that CAUSES NEW PROGRAMS TO SPRING UP EVERY DAY OR SO. All this available cheese is a strong temptation to unscrupulous dealers who don't care a rap about your future or my future, but whose sole hope is to make a quick clean-up and then a quick getaway.

I claim that the exhibitor who encourages such charlatans by booking their cheese is cutting his own throat. The people simply won't patronize a theatre that uses such trash. As a result they get disgusted with ALL moving pictures, and they damn the whole because of the part.

I claim that it is far safer for you to raise your price of admission in order to enable yourself to pay for HIGH CLASS FILMS than it is to stick to a too low admission price and try to cut expenses by showing "pieces of cheese."

If I'm wrong, then the whole theory that QUALITY MAKES SUCCESS is wrong. If I'm right, why not profit by my tip?

CARL LAEMMLE.

(From the Universal Weekly. Exhibitors, regardless of what program they are using, may have the Universal Weekly on trial for three months, by writing on their letterheads to the Editor, Universal Weekly, 1600 Broadway, New York)

## COMPLETE "STOP THIEF"

George Kleine's Latest American Feature Directed by George Fitzmaurice

Director George Fitzmaurice has completed the production of George Kleine's second American-made feature, "Stop Thief." Mary Ryan and Harry Mestayer are starred in the production.

George Fitzmaurice had a most interesting career before becoming a feature producer. Born in England and educated in France, Fitzmaurice has traveled to many of the out-of-the-way corners of the world. He spent nine years in India, where, being naturally studious, he gained a thorough knowledge of Indian customs that has proven valuable to him in the screen world. It was while he was scenario editor for Pathé that Mr. Fitzmaurice was given his first opportunity as a director, and his success may be guessed by the fact that so shrewd a judge of features as George

Kleine entrusted him with the production of "Stop Thief." He has written scores of scenarios. The Kleine director's success has come to him because of hard work and conscientious attention to even the smallest details.

## ARBuckle IN NEXT BOSWORTH

Maclyn Arbuckle, one of the most prominent portrayals of great American types on the legitimate stage, will make his next appearance on the screen under the Bosworth banner in "It's No Laughing Matter." Written and directed by Lois Weber, "It's No Laughing Matter" presents the jovial Arbuckle as Hi Judd, poet, postmaster, and philosopher of a little country village.

Supporting the star is a cast including such artists as Adèle Farrington, Myrtle Stedman, Herbert Standing, and Charles Marriott. "It's No Laughing Matter" is the next Bosworth offering.

## F. P. SIGNS ELLIOTT

William Elliott's next screen appearance will be made under the Famous Players banner in an adaptation of Nat Goodwin's one-time starring vehicle, "When We Were Twenty-one." He will portray the role of Richard Audaine, "the Imp," whose love affair causes the many complications of the story. The subject will be an early release on the Paramount programme.

## FLORENCE REED ON SCREEN

Florence Reed will make her screen debut on Jan. 11, when the Famous Players release "The Dancing Girl," a screen adaptation of Sir Henry Arthur Jones's play. Miss Reed's talents have been seen on Broadway in "The Typhoon" and "The Yellow Ticket," but this is her initial bow to the camera. In her support is an excellent cast, including Fuller Mallish, Malcolm Williams, Eugene Ormande, William Russell, William Lloyd, and Minna Gale.



## LICENSED FILMS

**The Bond Smasher** (Biograph, Dec. 19).—No lover of action—rapid, thrilling, and plentiful—need fear for the lack of their favorite diversion here. The plot concerns the doings of a criminal band, one of whose members turns against them when he meets the daughter of the jeweler. He tries to protect a shipment of jewels consigned to her father from the band, and then follows the exciting chase by auto, during which the reformer meets his death. The ending bears the imprint of the clear camera work, and is easily followed in its melodramatic trend.

**Who's Who** (Lubin, Dec. 19).—This short offering concerns a blacktown mix-up, in which a doctor in the wrong house mistakes the frigid and woman, who think him an escaped lunatic, for lunatics themselves. The funny police, quite disgusted by their cork countenances, are called upon to straighten out the mix-up. It is split with the Currier and Ives.

**Small Change** (Lubin, Dec. 19).—A burlesque army commanded by two, the general's rival whom he intends to put to death when either rings, the girl of the command who cuts the deaf old woman, are the character elements that mark the way for what is to come. It is linked to *Who's Who*.

**Who Was Who in Moore's Hollow?** (Vitagraph, Dec. 19).—The amusing possibility of one man owning all the industries and occupying all the official positions in a small town. The boarder put stuck there in their broken-down automobile and no matter where they turn that same local magnate confronts them. Sidney Drew takes the many different parts, but he has been seen to much better advantage. Moreover, he is not afforded the support which one might expect.

**The Tail of a Coat** (Solis, Dec. 19).—There is a decidedly similar trend between this and a comic series of cartoons, in which the social aspirations of the Irish mother are thwarted by her husband's business. His entry into society is greeted with much laughter by the audience as are his efforts to marry his daughter to a count. The girl elopes with a school sweetheart. The brand of photography characterizes the picture as of the best, as does the cast which includes John Lancaster, Lillian Brown, Leighton, Elsie Green, and Sidney Smith. Norma Macdonald directed.

**Olive and the Burglar** (Edison, Jan. 5).—The Olive series by Mrs. William Woodrow, are now one-reel comedies featuring Mabel Trunnelle and her insistent young man, Howard Marks. For present purposes she turns "settlement worker," under which very elastic term she interests herself in a sick baby and its drunken mother. While in the thick of her ministrations the "doctor" of the family enters via the skylight and tries to conceal the diamond ring he has stolen—his only loot—from a select home. The police are on the trail, and the "settlement worker" places the ring, which happens to have been stolen from the home of her young man, upon the proper finger and declares herself engaged to the playful owner of the crystallized carbon. Denying one's self the temptation to ask "why" about several incidents that might not seem quite probable, we find that Director Ridgeway, with the assistance of a cast including Melville Harring, has combined the whole in a satisfactory manner.

**Snakeville's Blind Pig** (Kumany, Dec. 17).—Slippery Slim and Mustang Pete are introduced as married men completely dominated by their wives. They do the washing, scrub the floors and are treated not to expect any independence. Drinks are numbered among the forbidden luxuries. To lessen the thirst of the woman-ridden town, the saloon keeper rigs up a device whereby liquor is released through a pipe, whose outlet is in the wall of the building. Without running the risk of being seen at the bar, Slim and Pete and their friends may supply themselves with spirits. But one day the women learn what is going on and substitute gasoline for whiskey, and it is swallowed before any difference in taste is noticed. Victor Forster, Harry Todd, Margaret-Joell, and George Sefton are the principal players in an amusing farce that might be improved by a few judiciously placed subtitles.

**Red Dye** (Biograph, Dec. 17).—Red dye, spilled by an actress, leaks through the floor and is mistaken for blood by the inmates in the apartments below. One thing leads to another until everybody in the house and the neighborhood seems to have joined in a mad chase through the streets. Coupling a reel with "A Natural Mistake," this farce is possible.

**A Natural Mistake** (Biograph, Dec. 17).—Lamer and rather better than "Red Dye," the other farce on the same reel, this subject works up to an uproarious finish in which the characters play an exciting game of hide and seek over the roofs of buildings, down chimneys and in and out of rooms and closets. A husband becomes furiously jealous when he finds a love note on the drawing-room table, and without bothering to ask for an explanation he thinks it best to end the career of his rival. At the close of the chase and the fight he learns that the love note was merely a bit of stolen property in a rehearsal for amateur theatricals.

**One Traveler Returns** (Solis, Dec. 23).—Wallace Clifton has contributed the "different" story and Director Edward La Saint has put it fittingly on the screen. While the play itself is evident enough, the title and the way it ends may be a cause of a little thought to some who will view it. It ends slightly deeper than the usual one-reel offering, besides covering much ground for its limited length. It is well presented in the clearest light and is in every way an excellent offering. The man marries, but due to his father-in-law, prosecutes, in saying that there never was another woman in his life, for the other woman, hurrying to break up the marriage, meets with an auto accident, and having but a few minutes to live, writes a message to be delivered to the wife on her first wedding anniversary. The couple returns from an extended honeymoon in Europe, and the lawyer who was present at the death of the other woman is about to tear open the paper and present it as directed, when the spirit of the dead wanderer, softened by the little effort in the form of a baby that cheers the married couple, causes the lawyer to tear up the paper and even blames the little family group as it kneels about the crib.

**The Professor's Romance** (Vitagraph, Dec. 23).—The Connolly Kids—Hobby and Helen—are the "Heavenly Twins" of the present offering, who play havoc with the members of the professor, whose neighbors they have become. Their mother is hard to convince that they are not the little cherubs she imagines, but after a few of their pranks practiced on the absent-minded professor are called to her notice she is fain to be so sympathetic that the professor, heeding her advice that the children "need a fatherly hand," asks permission to become their daddy. The children, Sidney Drew, and the script by William Lathrop are the out-



**REMEMBER** that MinA Films are no haphazard catch-as-catch-can films rushed out pell mell to grab off some of the coin loosened up by the present day craze for comedies.

MinA Films represent a serious effort to produce the finest one reel comedies possible.

Work was started on MinA Films months ago, when the great demand for comedies was just commencing. Since that time many producers have entered the field with hurry-up brands of comedies. But the makers of

# MINA FILMS

realized that comedies are beyond comparison the most difficult pictures to produce. So they specialized on comedies, and held back MinA Films until months of study and experiment had developed a system of production that guarantees sure fire results.

MinA Films employ special scenario writers, special directors, special camera men, special comedians, specialists in every department. MinA Films are being exploited for the exhibitor through the news columns of nearly seven hundred papers in all parts of the country, thus creating popular interest which is directly connected with your theatre through beautiful one and three sheet posters.

The fact that MinA Films are included in the licensed program should convince you of their sound, reliable quality.

Released every Thursday on the

## General Film Program

standing features to recommend it most strongly. It is good fun and is presented by Mr. Drew in his usual able, satirical manner.

**To Make the Nation Prosper** (Edison, Jan. 19).—A film boost for the "buy a bale of cotton" movement, which with this film has its advocates on the screen, sponsored by Edison and staged by Charles Bray. The company went to the trouble of staging these scenes in the South, where a mother is shown the poor, with a cross of cotton on her hands, to send her daughter to school. The other girls in the select place of education are then taken with the idea of each one buying a bale of cotton from the widow that the daughter may get her education. There are also shown many scenes, taken in the South, of the idle cotton industry, and lastly some of the boll cotton itself. Also the likeness of the daughter of Champ Clark, who first advocated buying only such cotton goods as were made in America. The film, with its national and timely

spirit and its scenes typical of the South, will be sure to interest all parts of the country. Mrs. Hechtel, Marie La Manna, and Bessie Lears are the principals.

**Sweeney's Christmas Bird** (Vitagraph, Dec. 25).—Arthur C. Lichty, who contributed the scenario to this capital one-reel comedy, has mixed a clever knowledge of Irish nature with an all-sufficient grasp of comedy sentiment and handed over to George Baker, the producer, a one-reel possibility far above the usual opportunities. In trying to turn these possibilities to the utmost advantage, Producer Baker took Hughie Mack as a "Porky" Finch as one couple, and William Allen and Kate Price as the other.

—The Sweeneys and the Clangers—who live one floor above each other, and made with the aid of these four reliable funmakers as clever and enjoyable a fact as is found in the longest month of the year. It is well staged, and despite the mix-up in turkeys and other things is clear as

to meaning. "Oscar is Dead" we are informed, and the wife proceeds to bury her not far from the aid of her husband, Sweeney. However, the dead bird and a Christmas turkey got mixed, and when Oscar shows up he comes with the dead bird (there is the devil to pay, he is about to start out in his another, when he hears a turkey being delivered to the Sweeneys upstairs. He substitutes the dead turkey in the bag for the turkey on its deathbed, and the feelings of Mrs. Sweeney are shocked by the apparition of the bird she thought to have buried. The two men are meanwhile celebrating in the kitchen, and then, coming on a prime via which they win in partnership. Two questions more difficulty which ends at last. All ends happily while the turkey that was originally stolen is shown as the prize of the Sweeney family. The picture was released from the month's output in all out the bill at the Vitagraph Theatre, and with success.

Kindly mention DRAMATIC MIRROR when you write advertisers.



# FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

Cast your photoplays upon the waters and they may return to you after many days.

Royalty basis in payment for photoplays may be an advent of the new year. The royalty idea has been long in coming, but it seems to have finally arrived. The Frohman Amusement Company announces that all plots produced on the screen will be paid for on a royalty basis similar to the method in use in the spoken drama. The plan to be used by the Frohman Company calls for the payment of \$100 down and 5 per cent. royalties on photoplays of from one to five reels. Comedies are preferred, of course. A second move for film companies, with theatrical magnates as their leading spirits, is the statement that only original stories will be produced, no adaptations of either novels or plays being contemplated. This second announcement is only anticipating the signs of the times, for original plots will be at a premium before so very long, the book and play adaptations losing in popularity. The working out of payment for scripts on the royalty plan will be watched with interest. It is a plan that may be successfully developed, and it may pave the way for entirely satisfactory business relationship between writer and producer.

## Favors Complete Synopsis.

Gilson Willets, author of the first and most successful photoplay serial—namely, Selig's "Adventures of Kathlyn"—writes a full and detailed synopsis. "I write all my synopsis at length, believing that the editor and the producer should have a complete understanding of the detailed story without being obliged to wade through all the working script," said Mr. Willets in a conversation recently. For a photoplay of five reels, Mr. Willets very frequently writes a synopsis of several thousand words. He puts everything of vital interest into his synopsis, too. "The two and three hundred word synopsis may be very well for some authors, but it is not my working plan," said this author. "I find that the script readers and the directors appreciate my method." In our humble opinion there is no more versatile nor successful writer of film stories in the field to-day than Gilson Willets. Prizes paid him for his work would surprise you, were they stated. In his cosy apartments in a leading Chicago hotel he works every morning on those gripping multiples, and almost every foot contains a pull and a bounce. Willets is as interesting as his photoplays. He has visited almost every known country; was correspondent for *Cosmopolitan* during the Spanish-American War, has written novels, text books, and magazine stories—so many, in fact, that he has not counted them. His "History of the White House" is a classic. Covering the walls of his apartments are photographs of celebrities whom he has met, and on his desk there stands an autographed photo of Colonel Roosevelt. "I would like to get into the country and rest," said Mr. Willets, "but I fear I could not work. I am used to the noise of the city, and would not feel at home out of the 'Loop.'" Modest to a fault, Gilson Willets, let it be known, is a power in Filmland. He is a man of action, hence his scripts are full of action and of novelty. He never wrote a photoplay feature in his life that wasn't clean and good, and this, if nothing else, is reward enough.

## Permeates the Schools.

If there is one thing above another that John F. Pribyl, of the Selig Polyscope Company dislikes, that thing is the correspondence "school" for photoplay authors. Speaking to the writer, Mr. Pribyl said: "It is certainly an outrage that these people are permitted to prey upon the unwary and to take the hard-earned dollars out of the pockets of persons who will never succeed in the writing game. The 'Elbert Moore' school, for instance, is not conducted by any person having such a name. 'Moore' is the pen name of Kenneth Langley, who at one time was employed in our scenario department as a reader, not an editor, and was later dismissed. I can tell the 'graduate' from one of these 'schools' by the work he submits; we frequently have inquiries from beginners about the benefits to be derived from the mail order 'colleges,' and we invariably condemn them. About one script in one hundred submitted from

general sources is found worthy of further consideration." As Mr. Pribyl spoke we glanced at a bundle of manuscripts reposing on his desk. It was a formidable bundle, too. "I like to uncover a talented writer," said Mr. Pribyl, with a half smile as he followed our glance. "I feel repaid for my work when something good comes up on the pile. However, we must be careful even then, for some ideas, which at first reading may attract attention, are sometimes found to have been fished from standard books or magazines. This is not usually the case." Mr. Selig and Mr. Pribyl read every manuscript that is accepted and paid for by the Selig Polyscope Company, and high prices and courteous service bring the best to their desks.

## Single-Reel Farce-Comedy.

Mr. Phil Lang, editor of Kalem Company, writes: "If you will pass the word to your readers that Kalem particularly desires single-reel farce-comedies, the authors will doubtless find the information of value. For obvious reasons we have hesitated to authorize a statement of our scenario requirements. Conditions change so frequently that the advice of to-day may be useless to-morrow. However, we have established a definite policy on comedies and will be pleased to hear from comedy authors—old-timers who have considered Kalem out of the market, and others who have not submitted. Mr. Marshall Neilan, our comedy director, has rewritten practically everything he has produced, and the average script has been of little value to him beyond the idea offered. We venture to say that no author has been offended by Mr. Neilan's elaboration. He can tell such a big story in 1,000 feet that frequently the author has found the original story in the middle of one twice as big and twice as good. Therefore, unless the author is skilled in the preparation of the short flash, rapid-fire scenes, which frequently run up to 125 in number, and the many 'close-ups,' he might as well only submit a full synopsis. If the plot is worthy, the synopsis is quite desirable. However, the well prepared comedy scenario corresponds in value to the dramatic subject which is perfected in technique. The popularity of 'slapstick' cannot be denied, and Mr. Neilan brings a good deal of originality into his handling of it. We suggest that the authors see Mr. Neilan's recent productions. They will find that he handles a wide variety of subjects, and is not dependent on 'slapstick' for his laughs. We produce single-reel comedies exclusively and do not consider half-reel subjects unless they can be developed into full reels consistently. Comedies that border on vulgarity or offend good taste are not considered. In the dramatic line we are considering at present only two-reel modern dramas."

## New Club Flourishing.

The Photoplay-drama Club, of Chicago, has increased its membership to twenty-two members. Meetings are held at the home of C. A. Frambers, organizer and president. At the last meeting Clarence J. Caine gave an interesting lecture on "Incidents," and used as an illustration the

film story, "In the Candle Light." Each member was required to give a written criticism on this story with regard to the incidents therein and its construction. One of the members related his experience with Major Funkhouser, of the Chicago Censor Board. In conclusion, Joe Roach, of New-nay, gave us an interesting discourse. "Our next meeting," writes Mr. Frambers, "will take up the subject of 'Comedy.' I have given my club an original idea and have asked each to develop it along their own ideas. In this way I get in personal touch with each member to see what they are really doing. We are a progressive bunch and the results accomplished have been very gratifying." There is nothing more beneficial to the writer than little gatherings, where all can talk "shop" and exchange ideas.

## Around the Edges.

Mr. Robert Eastman, of Chicago, is hustling to make the new *Photoplay Magazine* a success. The publication has been divorced from the Cloud Publishing Company, and will have an entirely new staff, including editor and writers. New offices will shortly be opened.

John Charles, the popular actor, is now working under Giles H. Warren in Selig productions. Mr. Charles is taking great interest in Tins Mizan's "Artistic Ending" Contest, and says half the actors and actresses in the Windy City are racking their brains for a solution to "Who Stole the Portrait?" Charles is a successful photoplay author.

Judge Willis Brown, famed as a Juvenile Court authority, declares it should be the business of censors to inspect and deal with manuscripts and make their suggestions and alterations before time and expense have been incurred in production.

Cora Drew, actress and authoress, who made such a hit in "The Opened Shutters," thinks authors should have film credit where it is due. "Still," she writes, "I have seen productions so changed from the original that they were not half so good as the original script, and I would not like that sort of reputation. If one could be sure the story was one's own it would be fine to have the credit if it was good, otherwise not."

## And Yet They Come!

In bundles and in bales, in sacks, and even in baskets, come the solutions to Mr. Swan's photoplay. Every one under the sun has stolen the portrait seemingly, for not a member of the cast of the play has escaped being the guilty person. We have discovered many gratifying things since this Artistic Ending Contest opened. One is that THE DRAMATIC MIZAN'S Photo-playwrights Department is followed closely by a very high class of readers. The scripts prove this fact. Of the hundreds of manuscripts received up to date, there has not been one discreditable to the author. Construction, professional neatness, originality, technique—all are above par. At the time this was written, two weeks before publication, not one illiterate script had been received. Now we are not actively participating in this contest, but with the rest of the contestants we have a right to study the logical

development. Have you worked the process of elimination? Mr. Swan, according to our dope, has skillfully cast suspicion on the two thieves, on Nana, on Cameron, on the Earl, etc. Who remains in the cast? Well, there's Turner, Garrett, Potter, Monsieur Rafael, Lady Sylvia, and Mrs. Badger. It might be surprising if one or more of these characters upon whom small suspicion has been cast in the plot should prove the real thief. And another little incident: Nana took the baby! We've burned the midnight oil over that plot and we fail to find where that baby was returned. And a whole lot of contestants are permitting the baby to remain "borrowed," to drop out entirely. Our ideas may be wrong; we have nothing more to go on than the merest type. Nevertheless, these little points will keep coming into our mind. And why so many night scenes? In this story a few night scenes are necessary, but why lug a lot more in? Then, again, please remember that the morbid and the unpleasant are not essentials. Do not resort to violence, poison, and murder to develop this plot. We want a logical ending, not a dime novel. Have at it!

## Commercial Scripts.

Mr. Phil H. LeNoir has just finished a successful campaign down in Albuquerque, raising \$75,000 for a Y. M. C. A. Building, and says during the campaign there were enough heart interest, "tremolo touch," comedy, and tragedy plots flying around loose to supply a whole regiment of photoplaywrights. LeNoir says everybody in the Southwest is tackling the "Artistic Ending" Contest, and he says the idea is a sure-enough-honest-to-goodness fair shake for the Nears as well as the Neals. "Joking aside," writes Mr. LeNoir, "I wouldn't take anything for my copy of Tins Mizan containing Mr. Swan's script. As an example of lucidity and yet a condensation that does not detract or befog the meaning and the action, it's a model. An idea on the writing of commercial scripts, please. Industrial or commercial script writing is limited to a few authors who have devoted years to specializing in this field. It is not an easy specialization at all, at all. However, when one succeeds the remuneration is larger than in any other branch of the profession. We had the experience, not so very long ago, of being present when the King's Daughters of a certain city gave a "Public Health Exhibit." The exhibit consisted in part of three commercial photoplays put forth by a State health board. We had written every one of the scripts shown which touched upon these subjects, "Care of the Teeth," "Dangers of the Wash Tub," and "Pure Milk." Every one of these stories carried a light thread of a plot and some love interest, but just enough to retain interest in the lessons taught. Above all things, the industrial script must be correct in detail. A blunder in facts or figures will be immediately detected by some physician, dentist, or other expert, and the entire production will thereafter be worthless. There are three or four reliable concerns specializing in industrial scripts, but they have staff writers, or writers to whom they send assignments which, they have learned, will be promptly and carefully covered.

## Not Long to Wait.

A correspondent asks: "How long ought I to wait before knowing whether a carbon copy of my photoplay is acceptable?" Not long, Hortense, not long! Just one glance at the carbon copy and the editor will send it merrily on its return route. Never submit a carbon copy of a photoplay to an editor. It's unethical; shows you are an amateur; leads the editor to suspicion that the original copy has also been sent out simultaneously; and spurs your future opportunities to sell to that particular editor. Even if your original copy is dim and the carbon shows up just grand, do not send out the carbon. Before typing your script buy a nice new black record ribbon and be happy.

## The Deadly Auto.

Sometimes we have our moments of depression when we feel sadly sure that the automobile was invented for the express purpose of striking the rail and thus providing the medium of adjusting all misapprehensions in the photoplay plot.

## Loneragan with Universal.

Lloyd F. Lonergan, who for years has been the guiding photoplay spirit with Thanhouser, has joined the Eastern Universal editorial staff. Mr. Lonergan is one of the leaders in the profession, and the fraternity will wish him all the success in the world in his new position. Lonergan photoplay plots are dependable. Nuff said.



JAMES OLIVER CURWOOD, THE PHOTO-PLAYWRIGHT, IN THE NORTHLAND.



## LICENSED FILMS

**A Bold, Bad Burglar** (Kalem, Jan. 13).—A large band on the popular notion that an old maid may have preferences; but when it comes to the point will take any man in sight. Araminta, finding a burglar in the house, promises him for an account of how he came to adopt the calling. The burglar explains that as a student child he developed the habit of taking things and never was able to shake it off. There is good sense in the coming between Araminta and her guest, who presently leaves by way of the window with a sack full of loot. He is captured and promised his freedom if he marries the old maid, but a ten years' sentence seems preferable.

**Pathe News, No. 58 (Dec. 18).**—Another find this morning for Belgium: the Massachusetts coast battered by the storm waves; a large European consignment of horses leaving Texas; the Great Lakes Naval Training School showing great activity; a man of Europe which is masterfully rearranged to suit one nation's ideal; Turkish troops mobilizing; France sending for war reserves; King Peter of Serbia; Turkish refugees in retreat after the capture of a town by the British; a French-Canadian regiment practicing before leaving for the front; and a mobilization of the Turkish and German fleet prior to a raid, with the Sultan's yacht. Well exposed and photographed.

**Pathe News, No. 57 (Dec. 18).**—A Southern delegation to influence the Harbors and Rivers Commission at Washington concerning the Tennessee River; an oil tank burning in California; French, British, and an American point for Christmas trees; a woman who bathes daily in the Chicago lake front; a Brooklyn shipment of mounts for the French; a Mexican revolutionist, Aviles, with headquarters in Lower California; captured German and Austrian recruits taken to an English island concentration camp; scenes at Dismal; English sailors passing the time in exercise during their interment; and the Indian allies of Great Britain leading to their own particular commissary. The interesting war views in well associated with enlightening central local topics.

**Hearst-Relig. No. 2 Pictorial, No. 48 (Dec. 11).**—The burning of Thomas A. Edison's laboratories in Orange; the Santa Claus Association opening the mail addressed to that mythical person; various scenes from supplies to the Belgians direct from Golden Gate harbor; the opening of a new playground in East New York; the United States college team reaching England, where part of the supplies is delivered; the children of the Belgian king; refugees going to mass in England on their father's birthday; an open-air school at New Rochelle; the dining of painters of the Brooklyn Bridge, New York, high in the air over the city dome where they are seen in the superstructure. It is an interesting mixture of news events well taken.

**The Leap from the Water Tower** (Kalem, Jan. 9).—Director J. F. McGowan is maintaining a high average in preparing thrilling incidents for "The Hapsburg of Holm." The title of this one gives a clue to the chief happening that shows Miss Holmes dropping from a water tower onto the top of a freight car. The air brakes have been cut by an engineer, who was discharged for drunkenness, and when Holmes, in her capacity of telegraph operator, learns of the danger, she risks her life to prevent an accident. This film is on a par with others in the series—good railroad melodrama.

**The Secret of the Mountain** (Pathe-Bioretic).—The four-part offering is one of very conventional attitudes, and in the final respect of a son for his father, forms a very beautiful bit of sentiment. Moreover, the story is very prettily, and at times exquisitely set, the scenes in the mountains being especially noteworthy for their beauty. Quite a bit of space is taken up in showing the reckless extravagance of the son and the sweet trust which his father displays toward him. How is not shown, but the youth succeeds in losing the entire fortune of his sire. Determined to start anew, he gives a last picnic to his friends and plunges from a precipice. Only stunned, he seems to disappear, and then comes his insurance policy to be paid his father. The latter a rescuer now, accidentally meets the girl, to whom the son was engaged, and because of their mutual poverty, decides to share their household expenses. The son returns, rich, and finds both the objects of his reformation living under the same roof, which brings the story to a satisfactory ending. The last reel is split with "Pumpkin Making," an additional heart reel showing the growth and gathering of the sugar cane.

**A Matter of Court** (Biograph, Dec. 11).—The subject for this short farce comedy is the suit one lover brings against another. Judges, jury, court attendants, and others are held up to the extreme of ridicule. It holds its plot in the environs of the trial room and is productive of some laughter. It is split with "The Dentist's Janitor."

**The Dentist's Janitor** (Biograph, Dec. 11).—Playing up the fact that some doctor's wives are jealous of their husbands' female patients, the wife in the present case hires a "Sherlock Bones," whose burlesque detecting divides the interest with the antics of the janitor, who, for a lack of space as the dentist, is a clever mixture of slapstick farce, and mistaken identity action, well put on. Linked with "A Matter of Court."

**Put Me On at Waverly** (Kalem, Jan. 9).—Marshall Neilan produced this farce-comedy, which is rather bright despite the use of a hackneyed situation—that in which an escaped convict forces another man to exchange clothes with him. The victim of the convict is on a sleeping car, going to visit a girl whom he has not seen since childhood. Having boarded the train and compelled the exchange of clothing, the convict impersonates him, whereas that young man is thrown off the car, and arrested because of the prison stripes he wears. A secondary comedy interest is supplied in the trouble of a couple who accompany him on the journey. The writer takes the young man at his word and puts him off at Waverly, although he is clad only in pajamas. The story is acted with humor, and some of the incidents are good for laughs.

**Expensive Economy** (Edison, Jan. 11).—When Jones puts into practice the rule of the anti-trusting society his trouble begins. His cure is left to a union delegate, who follows him throughout the day that life may become very uncomfortable for Jones. As a bootblack, a barber, a waiter, and finally a chauffeur, the advocate of short time shows what is in store for a man who pays only for what he receives. The film, directed by Charles Barton, offers a number of laughable incidents, handled with much skillfulness by Arthur Housman and William Wadsworth.

**His Wife** (Lubin, Dec. 23).—R. W. Hayward contributes the script for this part roller



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which is not funny. It concerns the man who is too faint-hearted to commit suicide, in spite of his various attempts. He is driven to it by his wife's temper. Finally he drinks a gallon of gasoline, and then places a match to his mouth, and the surrounding country side rocks with the shock. Then his wife mourns that he carried no life insurance. It is split with "Pumpkin Making."

**Financier's Darling** (Lubin, Dec. 23).—One of those burlesque melodramas in which the oligarch is kidnapped by the business rival and his terrible rage, and tied to a tree with a burning fuse at her feet in an effort to have her transcribe her notes and give away the business secrets of her employer. The latter rescues the girl in time, and then has her translate the secret shorthand, which turns out to be a remedy for baldness. Edwin May Coma wrote the manuscript. It is linked to "His Wife."



## FEATURE FILMS

## "THE PIT"

A Five-Part Adaptation of Frank Norris's Book. Pictured by the William A. Brady Picture Plays, Inc., and Released Through the World Film Corporation on Dec. 28. Directed by Maurice Tourneur.

Jedwin..... Wilton Lackaye  
Orthell..... Milton Sills  
Cromer..... Alec B. Francis  
Lander..... Chester Barnett  
Crooke..... E. P. Sweeney  
Mannell..... E. Bert Barker  
Hargus..... Sam Wilton  
Crescent's Clerk..... W. A. Ormond  
Crescent's Clerk..... Gunnar Davis  
Jedwin's Butler..... George Jackson  
Laura..... Gail Kane  
Page..... Jessie Lewis  
Aunt Wess..... Julia Stuart  
Mrs. Cromer..... Hattie Delano  
Maid..... Betty Briggs

As usually shown there is but little point to applauding the work of an actor, or for that matter of a director; what the company is willing to accept instead is the tribute which a large balance at the end of the year pays to the worth of the picture. When this film was first shown, however, it was at the invitation of the management, and was made an occasion by the presence of not only most of the cast, but also by a host of friends, people who knew and who came of a Sunday night to pay their respects to a good picture. So that when the audience burst repeatedly into applause there was every assurance that it would reach the right ears. People are sure to differ, however, as to whether most of this was or should have been for the director, which includes his author, or for the cast which did his bidding.

Wilton Lackaye, the big, natural, healthy looking man, who looked off the screen just as he does on; Gail Kane, the immoderately good looking and graceful impersonator of the wife; Alec Francis, a real actor, who with his assistant, Chester Barnett, contributed some of the finest acting; it is quite indisputable that the presence of these strong players gave the story its hold through their characterizations, and that the work of the cast will stand by itself, independent of any outside influence. Yet it is the breath of vital issue and quick concern that Mr. Tourneur has blown into the story that makes it worth remembering. Call it punch, heart hold, or what not, it seizes upon the imagination and holds it in a taut grip.

With an eye on the alert for fitting touches of humor, the story proceeds to tell of the late arrival of the hosts at their opera box. That they are late is indisputable, since Marguerite at their entrance is singing her "Jewel Song." The guests are the brother, his young assistant and the latter's mother and two sisters, an artist friend and a certain business acquaintance whom the brother is trying to induce into speculation in the grain market. It must be said that Chicago gets its full share of praise not only in exterior views but in a generous measure of trade appreciation in one of the sub-titles. Quite a whole reel is devoted to the "showy" aspect of the operatic performances, the genuine *enferme* of the men, and the rapidly increasing interest between the business man and the elder of the two daughters. One scene suffices to see them married, and several more to denote their later happiness.

To outdo anything that has been done in the way of "exchange" scenes—and producers have vied with much earnestness and great success in the past—is the task which Director Tourneur has set himself. An almost full-size replica of the Chicago "Board" and about five hundred extras—brokers, officials and messenger boys—furnished a memorable setting for the big moment of the play, one that sets a new artistic and realistic mark. Some one will probably reproduce some other exchange, such as the one in New York, with wonderful exactitude and intensity, but it will be a difficult task to excel this picture of the wheat pit of the Windy City. "It is a fitting scene for a fine play. Here the business man and his allies fight the "bull" tactics of the opposition and lose, completely ruined.

Quite another story, deftly woven into the scenes about the market, is that of the wife at home whose husband, absorbed in his speculations, after his first venture in wheat, leaves her very much alone. Spoiled by his constant attentions up to this time, she seeks the company of the artist, and is even on the point of elopement when the ruined man comes home, and recalled to her duty, they find happiness together. Doubtless some of the dialogue in which the pros and cons of busy business men and their pleasure seeking wives is lost, but the hiatus is scarcely noticeable as handled by that able pair of stage stars.

The offering is almost everything that could be asked. Its very costly production is the last essential in the complete harmonizing of the whole.

## "FALSE COLORS"

A Four-Part Bessworth, Inc. Release for Dec. 17. Written by Lois Weber and Produced by Phillips Smalley.

Mrs. Moore, the wardrobe woman..... Lois Weber  
Her Daughter, Flo..... Phillips Smalley  
Lord Phillips, the actor..... Dixie Carr  
Phillips's Daughter..... Adele Farrington  
The Butler..... Charles Marshall  
Their Son..... Courtney Foote  
Mrs. Herbert, theatrical producer..... Herbert Standing

The Smalleys—Lois and Phillips—stand on their own feet when it comes to picture making; they are a film company by themselves, a closed celluloid corporation, and

almost anything about the picture concerns one or the other. Lois Weber wrote it; Phillips Smalley directed it. Then the latter, good looking and reserved as ever, stepped most appropriately into the leading role, while his picture partner took the opposite part and also the role of that young woman's mother, who dies about midway in the story. Since what would concern the one would also be of vital interest to the other, it is a fortunate fact that their efforts are entirely successful in every department. Two other stars appear with equal prominence in their parts. Adele Farrington as the scheming housekeeper of the actor and Courtney Foote as her worthless son, bring the cast up to stellar prominence. The day has not yet arrived when "All-Star" casts are a reality, but the Smalley picture approaches it very closely.

Lois Weber's theme is a big one, and, perhaps the only fault to be found is that the big situation is of such a broad nature that its presentation, coming in the third reel, does not leave room for its thorough development. It concerns the triumphant actor, who, desolate at the death of his wife, leaves the baby girl to the care of his housekeeper, and his husband, the butler, while he immerses himself on an island for eighteen years. Much valuable space was devoted before this to showing his great triumph in a stage setting that took in the whole of a theater, the unknown devotion of the wardrobe mistress to him, and the acquaintance years later of her grown daughter with the son of the housekeeper. With the arrival at home of this prodigal son the real daughter decides to leave and make her way on the stage, while the announcement of the actor that he is coming back to his estate leads to a hasty union between the son and the daughter

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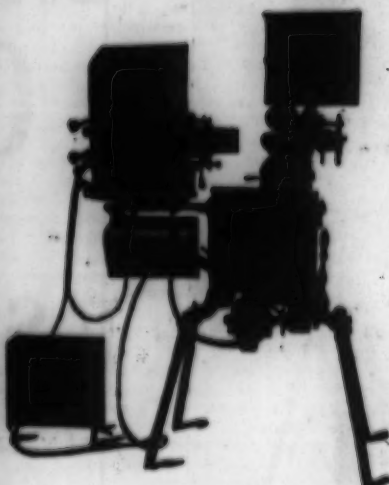
of the old wardrobe mistress. Thus the son and his conspiring mother hope to keep the fortune in the family by presenting the son's wife as the actor's daughter. Arrived at this point the plot moves rapidly to disclose the unmasking of the pretender, and the subsequent death of the worthless son in an attempted burglary. The actor marries his widow—the daughter of the woman who secretly admired him—while they both occupy a box to applaud his daughter, who stars in the revival of the play in which he scored eighteen or more years prior.

A big subject is here crowded into a limited amount of film space. Certain scenes are remarkable interiors; not any of the exteriors but are stamped with a high degree of artistry and beauty. It is a big subject, indeed, but perhaps it is too big, and the producers may not have allowed themselves sufficient footage, or also, they may have stunted on the necessary sub-titular explanations whose more frequent insertion would have meant a saving in valuable explanatory scenes.

The Thread of Life (Rev. Jan. 14).—Picture of an operation in a hospital are not entertaining, nor in any way useful when prolonged beyond the stages that may be needed to mark the progress of a story. In this melo-

drama, produced by Ben Wilson, the operation table surgery alternates too prominently. It pretty nearly monopolizes the first of the two reels. The action is not likely to arouse much interest until well toward the close of the picture, when the nurse, the doctor's sweetheart, is kidnapped, bound with ropes, and left helplessly in a burning house. From this predicament the doctor rescues her, when the jealous woman, who inspired the kidnapping, seizes the nurse, makes known the peril which threatens the nurse, Frances Nolan, Marie Wismann, and J. W. Girard appear in support of Mr. Wilson, who plays the doctor.

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**LOS ANGELES NEWS**  
(Continued from page 22.)  
Father, grabbed all the honors at a ball show given by the Santa Monica Bay Woman's Club. This lump of sweetness was found to be 99.9 per cent. of perfectness and loveliness, and proudly carried home the silver cup. Perhaps Mamma Sturgeon isn't carrying her head high these days! Mother formerly was the notable actress, Edna Fisher.  
When D. W. Griffith started something by his remark regarding the demise of the stage, this department caused a wringer there was a toker concealed therein. There was. Mr. Griffith merely quoted a notable writer, but started the ruction for his own purposes. If you don't believe he is a good



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## REVIEWS OF FEATURE FILMS

### "THE SIGN OF THE CROSS"

Motion Picture Adaptation of Wilson Barrett's Play. Produced by the Famous Players Film Company. Under the Direction of Frederick Thomson.

Marcus Superbus ..... William Farnum  
Mercurius ..... Rosina Henley  
Nero ..... Sheridan Black  
Poppo ..... Norman Thorpe  
Sextus ..... Ethel Gray Terry  
Tigellinus ..... Lila Barclay  
Thaïs ..... Giovanni Malorni  
Cassius ..... Oden Child  
Dacia ..... Ethel Phillips  
Phaedrus ..... Charles H. Verne  
Phaedrus ..... Rinal de Cordova

Wilson Barrett's play has long been awaiting a screen presentation. It is of the type ideally suited to interpretation by means of the silent drama. With wide scope for scenic effects there is combined a story that grips without confusing. Such material could not be placed in better hands than those of the Famous Players Company. While not fearing to attempt the spectacular, the producers have known where to draw the line and though the eye is more than satisfied with its glimpses of the Rome of Nero, the mind need never grow for the threads of the story.

William Farnum's selection for the role of Marcus Superbus, Prefect of Rome, is as ideal as it was almost inevitable for an American producer. The producer unfolds the character of Marcus early in the life of "The Sign of the Cross" by showing his refusal to yield to the will of Nero's mate. Later, after Nero has ordered a removal of the persecution of the Christians, Marcus betrays Mercurius, a flower of Christianity. While the persecution rages at the height of its fury, Marcus is always at the side of Mercurius, pitting his authority as Prefect of Rome against that of Tigellinus, who is Nero's agent in the war on the Christians. But Tigellinus enlists the services of the woman who are close to Nero, playing upon their jealousy with the result that he is given the authority of the Emperor to arrest Mercurius. She is in the home of Marcus, with the Cross her successful armor against his pagan love. She is telling him the story of the Saviour, when the soldiers arrive and take her to the dungeon with the other Christians, who await the morrow when they will be cast into the arena with the lions "to make a Roman holiday." Marcus makes a last appeal to Nero, but is told that Mercurius can only be saved by renouncing Christianity. While the games are on he pleads with her to accept this sole means of salvation, but she is steadfast, until, finally, her persistence works the miracle of his conversion, and they enter the arena together, there to die.

As said before, the views of Rome cannot be praised too highly, they are a distinct achievement for an American producer. The exterior views include a variety of patrician estates, a street in Rome, and arena scenes that make one think of the best European productions of this type. The scenes in which the lions take part caused our neighbor, who had just entered the theater, to remark, "I didn't know they were showing 'Quo Vadis' this week." The Bacchanalian revels show the director's art at its best. A noticeable point is the almost entire absence of close-up views, which it would seem could have been used to advantage in driving home the intimate, human note of the story. Sub-titles are plentiful—almost to the point of over-abundance.

In his support the star is fortunate. Rosina Henley brings to the role of Mercurius youthful grace, together with a certain atmosphere of firm high-mindedness necessary to the character. Sheridan Black interprets Nero as a daddering idiot, a trying characterization that is every bit successful. Ethel Gray Terry, Lila Barclay, and Ethel Phillips are excellently selected types, playing with thought and ability. Oden Child gains a place for himself by his work as the boy martyr. Giovanni Malorni, Charles H. Verne, and Rinal de Cordova are the capable players who complete the cast.

### "UNDER FALSE COLORS"

A Two-Part Thanhouser Drama Produced by W. Eugene Moore. Released Dec. 22.

Genevieve, the artist ..... M. Forbes  
Her Aunt, the society woman ..... Virginia Wells  
Mary, the country girl ..... Flo La Badie  
Her Lover ..... Frank Wood

Flo La Badie is one to win respect and appreciation, even lacking a role which seems to call for more than the usual

amount of sympathy. If people must be humiliated we would rather see it in private than at a public reception, which is the place that the author chooses for it. That and a true estimate of human affection constitute its strength.

It tells the tale of the artist girl who promises to convince her aunt that society is a sham by introducing a member who shall prove her contention. She cleverly manages to introduce the pretty country girl into her set as a certain "Princess," and at the big reception finds her own young man in love with the person of the girl who she is imposing on society. She then consents to give up the man whom she sees is not worthy of her, since he loves another, but the girl prefers to go back to her country lover.

The plot, a rather simple one, is worked out for its full possibilities. Close-ups and other attenuating expedients help to extend it two full reels. The picture receives the best of treatment from a mechanical standpoint.

### "THE ADVENTURE AT BRIARCLIFF"

Kalem Comedy-Drama in Two Reels. Written and Produced by Tom Moore. Released Jan. 11.

The Wanderer ..... Tom Moore  
Mildred ..... Margaret Courtot  
Graham ..... Robert Mills  
Out of a slight plot, Tom Moore, very ably assisted by Margaret Courtot, has made a picture of more interest and appeal than one would expect in consideration of the material. Three girls vow never to wed, rather will they ape masculine freedom in their clothes and their behavior. Then along comes a carefree young tramp to unsettle Mildred's programme. He camps on her estate and refuses to vacate, so the girl has him arrested. Even this he takes as a joke and borrows money from the complainant to pay his fine.

Completely won by the youth's engaging personality, Mildred is in love with him before she realizes it, and when he drops around in the evening to serenade her on a date, his wooing is triumphant. Evidently for the purpose of giving the picture a touch of melodramatic action and allowing Mr. Moore to play the hero, the overseer of the estate is turned into a villain, who locks Mildred in a closet and tries to rob the safe. The girl's vagabond-sweetheart comes to the rescue and then it develops that he is the brother of one of the three young women who promised to remain single. A quite attractive film that presents Mr. Moore and Miss Courtot in pleasing roles.

### "A SOLDIER OF PEACE"

Lubin Drama in Two Parts by Emmett Campbell Hall. Produced by John B. Ince for Release Dec. 24.

Woodward, health officer ..... Earl Metcalfe  
His Wife ..... Mary Keane  
The Old Lady ..... Mary Sterling  
The author has a distinct story to tell and tells it well. The recurrent domestic rift occasioned by the young husband having to leave his bride to fight the smallpox epidemic brings forth the indignation of the petted girl in the same manner that gives rise to so many of our domestic situations. Following are the scenes which show the health officer, the soldier of peace, in his rounds of duty which lead, eventually, to his being stricken by the disease, the wounds that a soldier of this sort is subject to.

The severest critics of pictures will find in this film again what they are usually complaining does not exist. Namely, the distinct educational aspect of the rounds of the health department and their efforts to increase the sanitation and health of the poorer districts in which the disease has first taken its hold. The ambulances, the treatment and fumigation of the rooms, and a general cleaning-up warning will probably greet photo-patrons not given to perusal of editorials. There is none of the narrative thrust of information with which some of our semi-educational films are afflicted. It conceals its facts cleverly in the heart interest problem of the screen characters.

To bring the wife to her senses, Mr. Hall has her meet an old lady, quite the best bit of interpretation in the picture, whose recital of how her lover was killed on the field of duty during the Civil War, brings the wife to her senses so that she goes to nurse the invalid. The recital is not new, but is staged with all of Lubin's well-known facilities for doing this sort of work. F.



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## REVIEWS OF FEATURE FILMS

**The Master Key, No. 6** (Gold Seal Universal, week of Dec. 21).—The well of iniquity has evidently not been plumbed with the completion of the heroine—Ella Hall—in the revolving cylindrical brick enclosed room in which she found herself at the close of the fifth installment. For the present offering she is placed in the power of the Chinaman, and using this as a lever with which to pry up the somewhat hard-crust feelings of commiseration, she once more takes the economic inexhaustible supply that her plight arouses. Leonard continues as the other lead, and in this instance is trying to discover her whereabouts. The set of the main camp which has been specially constructed for the serial seems not to lose a particle of its attractiveness or big reality. The action, transferred from that settlement where the miners are unscrupulous, takes us to the urban tracing of the captive girl, and her rescue by the police through a series of trap doors and revolving walls. It is probably the best of the present series, possessing all of the virtues of its predecessors beside what added distinction it derives from the present iniquity.

**The Winning of a Western Time** (101 Biograph, Dec. 5).—Leander Bernstein is named as the author of this exceptionally effective two-reel drama. The story is simple, sincere, and truly pathetic as played by Murdoch MacQuarrie and Mrs. Benson. In the characters of old Leander and his wife, a very sad truth is reflected with vividness and sympathy—the truth that it is dangerous to grow old. For forty years Daddy Benson has been a faithful employee, but all his years of service count for nothing when the business is bought by a wealthier concern. The old bookkeeper must give place to a younger man. Nobody else wants him, and little by little his savings are exhausted. He and his wife are evicted from their home, even cheap lodgings are more than they can afford, and presently, with no place to go, they are forced into the rain-soaked streets. This is but a meagre outline of a story containing a fund of suggestive detail. Incidentally, Mr. Bernstein takes a rap at the associated charities that turn him away, because he is still bedridden and therefore shunned and scorned. The picture offers dramatic contrasts that are not far-fetched, and the character acting of Mr. MacQuarrie and Mrs. Benson is extraordinarily fine.

**In the Sage Brush Country** (Knox, Dec. 25).—The skill of F. H. Lane and his brilliant in presenting strong Western subjects is found at its best in this two-reel picture, presenting William A. Hart in the sympathetic role of a bandit, who plays the part of a hero for the sake of a pretty girl. The action in the second reel is especially well contrived. The owner of a mine entrusts the payroll to his daughter, thinking thus to fool the thieves, who are operating successfully in the neighborhood. Jim is not fooled, however, and boards the stagecoach on which the girl is traveling. In the midst of robbing her, she saves her from a Mexican, and then, when she hands the money to him for safe keeping, politely escorts her to the mine. The manner in which Jim shoots the Mexican, leaving his aim from a reflection in a mirror, is a novel and effective piece of business. Helen Mitchell plays the girl.

**The Scrub** (Dominion, Jan. 7).—College life, in which the idol of the hour is the triumphant athlete, is very well reflected in this two-reel van (two-reel) drama. And to the credit of the directors may be placed the fact that the story does not turn out exactly as expected. The scrub, Gordon, is not called upon during the last moments of play to make the winning touchdown. His place is on the sidelines, and he stays to cheer the man who won his place on the team. The idea brought out is that of unselfish sacrifice for the good of the college, and Gordon goes so far as to coach his rival, believing him to be a more valuable player on the football team. He misses glory and incurs the scorn of his sweetheart, but only for a time. At the college dinner he is hailed as the real hero of the day, and then, woman-like, Edith returns to him. Many scenes of an actual game are introduced, and there is one, apparently taken at night, showing the students dancing around a bonfire. Actors of youthful appearance were secured for most of the parts, among them Louise Gilman in the role of Edith.

**In a Land of His Life** (Relax, Dec. 24).—In all recent times a typical Western picture offering the usual views of picturesque mountainous country, hard-riding, quick-shooting cowboys a wrongly accused hero, and the friend, who, by the narrowest of margins prevents his being suspended from the limb of a tree. In this, the man suspected of murder is played by Henry Stanley; Edna Payne appears as his sweetheart, Edna; Henry Alfred is seen as "Searchlight," the real culprit; and Lindsay J. Hall acts the victim of the shooting. The plot, so strongly resembling others used in films of this character, scarcely needs recounting. Because of the attractive locations, rapid action, and individual performances of some merit, the production should meet the requirements of exhibitors who find a demand for Western melodramas.

**The Governor's Maker** (101 Biograph Universal, Jan. 18).—The familiar card under Henry McBee, composed of Harry Williams, William Clifford, Sherman Bainbridge, Rex de Rossett, and Doris Fawn, take their proper places in this melodrama, which, while it may not be new in its general conception, certainly receives a group of unusual treatment at the hands of Universal. Much of the first reel is spent in picturing the economic depressions and unrest which one can well understand in these times. The particular displeasure of the workers centers in the owner of the plant, whom they hold responsible for the necessity of shutting down and his entrance into the campaign as gubernatorial candidate in the signal for their united protest at a meeting. Disorder breaks out, and the candidate is forced to flee and takes refuge in a factory shop, where the multitude gathers menacingly. This is the best scene in the play, and was staged with the fine facilities of Universal City, and worthy of its best efforts. Bread and cake thrown promiscuously to the throng finally

quiets them. Later the girl, the factory worker was seized save the plant from fire, is given the position of secretary to the owner, where she helps have the factory restarted, the man elected to office, and his son right the wrong he has done another factory hand. Her reward is but a slight to her. After all is over the realization of the amount of action and the strength of purpose comes home. It carries conviction in every department of picturing, and to the person who desires his melodrama in large and vivid portions we can recommend this.

**When the Blind See** (Lubin, Dec. 17).—Probably the chief shortcomings of this two-reel drama are a lack of suspense and the falling back on an old plot expedient for the climactic scenes of the story. The final outcome is hardly open to doubt after we know that Joe, the elder brother, who has acquired wealth dishonestly, is doomed to lose his sight, and that Edwin, the younger, a university student, is a recovered cripple. The reasonable certainty of what the author has in store for us destroys suspense, and the operation, when it comes is reminiscent of numerous other operations of the kind in screen dramas. In its entirety the story is conventional in theme, but profits by able direction and sincere acting. Joe, the oldest of three children, manages his father's farm, and when the aged man is in his dotage secures his signature to a will that leaves Edwin and Ruth penniless. (Edith found on the land he inherits, brings Joe a fortune whereas his brother and sister struggle along as best they can in the city. Largely because of the self-sacrifice of Ruth, Edwin is enabled to pay for a course in medicine and discover a new treatment for blindness. Joe is brought to him as the one man in the world who can save his sight. At first Edwin refuses but soon Ruth persuades him to more charitable action. In gratitude Joe divides his fortune into three parts. Paul Powell wrote the scenario, which is acted by Melvin Mayo, Velma Whitman, L. C. Shumway, and William J. Carleton. U. I. Universal, Jan. 12).—The woman in question loves the captain of the home mine, but her parents' pecuniary condition steels her to marry her less rich, nice, and all of that, but depending to be dissatisfied in marriage. When she bears him a child, but the butlerly class-ness, which engrosses her, allows her child to die unattended by its mother. Then she goes in for "bridge," and signs his I. O. U.'s, which the former basest captain, now turned such villain, buys up. He tries to force her to visit him, which she does, but only to secure the notes, tear them up, and lock the man in the airport safe. While the combination expert is arriving she tells her husband all about it, and he decides to forgive her. He decides to forgive her, little crudely stage, but possesses the pull that swiftly moving action has despite its crudities in the matter of presentation.

## ECLECTIC FILMS

**Pathe's Weekly, No. 85** (Relax).—Two news events of spectacular possibilities well realized in this picture, are the fire that destroyed the Edison plant in West Orange, N. J., and the storm on the Atlantic ocean, which greatly damaged summer residences. Some of the fire scenes were taken at night, and others photographed the following day, show the ruins of demolished buildings. The animated war map, introduced in the preceding issue, is continued here, and there is a nicely diversified assortment of scenes showing the soldiers of many nationalities in Europe.

**Hastus's Rabid Rabbit Hunt** (Relax).—J. H. Bray, the cartoonist, is at his best in these clever drawings depicting Bastus, the sportsman. Even the negro faithful dog, desert him when convinced that his master shoots a gun even worse than he shoots craps. These genuinely comic eccentric pictures on a reel with Gings, Southern India are certain to entertain.

**Gings, Southern India** (Relax).—A travel subject used to complete a reel with "Hastus's Rabid Rabbit Hunt." The picture is well worth the five hundred feet of film it covers, giving, as it does, clear views of old architecture, and ancient temples, and illustrations of the life and manners of the present-day residents of Gings.

**Pathe's Weekly, No. 84** (Relax).—An animated war map precedes the war scenes in this issue of the Weekly. The idea is excellent, and the result is so interesting that it may well be enlarged upon in coming numbers. The dog show in Boston; United States marines disembarking in Philadelphia after several months spent in Mexico, and the corn growers on their recent trip to Washington, are subjects included in this film.

**Pathe's Weekly, No. 83** (Dec. 2).—Probably a forest fire never had a better film representation than that offered in this Weekly. Photography is clear, and fitting given natural variations in the lights and shadows caused by the breeze and the heavy pull of smoke. In addition to the usual number of war views there is a nicely diversified assortment of American subjects.

**Pathe's Weekly, No. 82** (Dec. 7).—A wrecked vessel on Duxbury coast is the subject of the views in this news issue, which includes Carranza as he welcomed by the populace of Vera Cruz, the automobile race at Corona, Cal., and war scenes photographed in France and Belgium. In the latter, British troops are seen to cross to the Continent.

**Whitman Misses Mrs. Whitman** (Relax).—The acting of Whitman is all that saves this half-reel comedy from falling flat. For the story in itself is slight and rather far-fetched. Whitman thinks he has come to the rescue of his pretty wife. He buys a revolver, and goes it to such good purpose that he believes he has killed his wife and a visitor at the house. They allow him to think so, and then give him a pleasant surprise by returning to life. Completing a reel with this Whitman film is "The Valley of the Hourne," a nicely-colored scenic that does justice to the beauty of the country in which it was made.

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			"A CLEAN SLATE"—Drama							Six
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